ENGLISH TRANSLATION

OF

LALITOPĀKHYĀNA

(*Lalitā Mahatmya*)

From

wisdomlib.org

Extracted from

Brahmāṇḍapurāṇa by G.V. Tagare | 1958 | 103,924 words | ISBN-10: 8120838246 | ISBN-13: 9788120838246

Lalitopākhyāna (Lalitā Mahatmya)

The English translation of the Brahmāṇḍapurāṇa, one of the eighteen major puraṇas and one of the oldest: dating to at least the 4th-century CE. The contents include common Puranic elements such as cosmogony, genealogy, ethics, geography and yoga.

Traditionally, the Brahmāṇḍapurāṇa is said to consist of 12,000 verses metrical Sanskrit verses, however, the more important manuscript contains over 14,000 shlokas.

Besides covering a vast amount of encyclopaedic topics, the Brahmāṇḍapurāṇa also contains a copy of Lalitā Sahasranāma and Lalitopākhyāna.

The English translation of the Lalitopākhyāna (also Lalitā Mahatmya), as found in the final part of the fourth section of the Brahmāṇḍapurāṇa. The Lalitā Mahatmya however, is an important scripture within Śaktism and is presented in the form of a dialogue between sage Agastya and Hayagriva (an incarnation of Viṣṇu).

Source of the English translation:

The Brahmāṇḍapurāṇa Part 4 and 5
Translated and annotated by Dr. G.V. Tagare
Published by Motilal Banarsidas Publishers, New Delhi

Abbreviations

ABORI	*Annals of the Bhandarkar Oriental Research Institute*, Poona.
AGP	S. M. Ali's *The Geography of Purāṇas*, PPH, New Delhi, 1973.
AlHT	*Ancient Indian Historical Tradition*, F. E. Pargiter, Motilal Banarsidass (MLBD), Delhi.
AITM	*Ancient Indian Tradition and Mythology* Series, MLBD, Delhi, 1972 onwards.
AP	*Agni Purāṇa*, Guru Mandal Edition (GM), Calcutta, 1957.
Arch. S. Rep.	Archaeological Survey Report.
AV	*Atharva Veda*, Svādhyaya Mandala, Aundh. 1957
Bd. P.	*Brahmāṇḍa Purāṇa*, MLBD, Delhi 1973.
BG	*Bhagavadgitā*
Bh. P.	*Bhāgavata Purāṇa*, Bhagavat Vidyapeeth, Ahmedabad.
Br.	*Brāhmaṇa* (preceded by name such as Śatapatha).
Bs. P.	*Bhaviṣya Purāṇa*, Vishnu Shastri Bapat, Wai
Bv. P.	*Brahma Vaivarta Purāṇa*, GM, 1955-57.
CC	*Caturvarga Cintāmaṇi* by Hemādri.
CVS	*Caraṇa Vyūha Sūtra* by Śaunaka; Com. by Mahidāsa.
DB	*Devi Bhāgavata*, GM, 1960-61.
De or GDAMI	*The Geographical Dictionary of Ancient and Mediaeval India,* N. L. De, Oriental Reprint, Delhi, 1971.
Dh. S.	*Dharma Sūtra* (preceded by the author's name such as Gautama).
ERE	*Encyclopaedia of Religion and Ethics*—Hastings.
GP	*Garuḍa Purāṇa*, Ed. R. S. Bhattacharya, Chowkhamba, Varanasi, 1964.
GS	*Gṛhya Sūtra* (Preceded by the name of the author such as Āpastamba)
HD	*History of Dharma Śāstra*, by P. V. Kane, G.O.S.
IA	*The Indian Antiquary*
IHQ,	*The Indian Historical Quarterly*
KA	*Kauṭilya Arthaśāstra*

KP	*Kūrma Purāṇa*, Veṅkaṭeśvara Press Edt. Bombay, also Kashiraj Trust Edn., Varanasi 1971.
LP	*Liṅga Purāṇa*, G M , 1960; also MLBD, Delhi, 1981.
Manu.	*Manusmṛti*
Mbh.	*Mahābhārata*, Gītā Press, Gorakhpur, VS 2014.
MKP	*Mārkaṇḍeya Purāṇa.*
MN	*Mahābhārata Nāmānukramaṇi*, Gītā Press, Gorakhpur, VS 2016,
MtP	*Matsya Purāṇa*, GM, 1954.
MW	Monier Williams' *Sanskrit-English Dictionary* MLBD, Delhi, 1976.
NP	*Nāradiya* or *Nārada Purāṇa*, Veṅkaṭeśvara Press, Bombay.
PCK	Bhāratavarṣiya Prācina Caritrakośa, Siddheshwar Shastri, Poona, 1968.
Pd. P.	*Padma Purāṇa*, GM, 1957-59.
PE	*Puranic Encyclopaedia* by V. Mani, English, MLBD, Delhi, 1975.
PR or PRHRC	*Puranic Records on Hindu Rites and Customs,* R. C. Hazra, Calcutta, 1948.
ṚV	Ṛg-Veda, Svādhyāya Mandal, Aundh
Śat.Br	*Śatapatha Brāhmaṇa*
SC or SMC	*Smṛti Candrikā* by Devanna Bhaṭṭa.
SEP	*Studies in Epics and Purāṇas* by A. D. Pusalkar Bharatiya Vidya Bhavan (BVB), Bombay.

Table of Contents

Chapter 5: Agastya's Pilgrimage to Sacred Places: Manifestation of Viṣṇu.

Chapter 6: Dialogue Between Agastya And Hayagrīva: The Nature Of Violence, etc.

Chapter 7: the Sins of Theft (Steya) and Drinking Liquor (Madya)

Chapter 8: Narration Of Sexual Crimes (Agamyāgamana)

Chapter 9: Churning Of The Ocean For Nectar

Chapter 10: Manifestation Of Mohinī

Chapter 11: The Appearance Of Demon Bhaṇḍa

Chapter 12: Manifestation Of Lalitā.

Chapter 13: A Hymn In Praise Of Lalitā

Chapter 14: Manifestation Of Kāmeśvara

Chapter 15: Festivities In Honour Of The Marriage Of Lalitā With Kāmeśvara.

Chapter 16: March Of Victory Along With The Army.

Chaptet 17: The March Of The Army Of Śyāmalā.

Chapter 18: The Victorious March Of The Army Of Lalitā Parameśvarī.

Chapter 19: Deities Stationed On The Chariots (Cakrarāja)

The Chariot Of Lalitā (Cakrarāja)

The Chariot Of Mantriṇīnāthā (Geyacakra Or Gīticakra)

Chapter 20: The Deities On The Kiricakraratha

The Chariot Of Daṇḍanāthā (Kiricakra)

Chapter 21: Boasting Of Bhaṇḍāsura.

Chapter 22: Durmada And Kuraṇḍa Slain

Chapter 23: Five Asura Generals Slain

Chapter 24: Seven Generals Beginning With Balāhaka Killed

Chapter 25: Flight Of Viṣaṅga

Chapter 26: Bhaṇḍāsura's Sons Slain

Chapter 27: The Exploits Of Gaṇanātha

Chapter 28: Viśukra And Viṣaṅga Slain

Chapter 29: Slaying Of Bhaṇḍāsura

Astras Used By Bhaṇḍa And Lalitā

Chapter 30: Resurrection Of Madana (God Of Love)

Chapter 31: Manifestation Of Seven Chambers And The Daughters Of Mātaṅga

Chapter 32: Manifestation Of The Guardian Deities

Chapter 33: Seven Chambers Beginning With Topaz

Chapter 34: The Region Of Śiva And Of The Guardians Of Quarters

Chapter 35: The Preparation Of Materials Of Worship In Mahāpadmāṭavī

Chapter 36: The Inner Chamber Of Cintāmaṇi

Chapter 37: Description Of Other Inner Apartments In The Royal Chamber

Chapter 38: Procedure Of Practising The Royal Mantra

Notes On Lopāmudrā And Kādi (Kāmarāja) Mantra

Chapter 39: Glory Of The Goddess Kāmākṣī

Chapter 40: Greatness Of Kāmākṣī

Chapter 41: Propitiation Of Goddess Kāmākṣī

Chapter 42: Description Of Various Mudrās (Mystical Gestures With The Fingers)

Chapter 43: Types Of Initiation And True Service Of The Preceptor

Chapter 44: Meditation On The Goddess

Geographical List Of Pīthas

Appendix

Glimpses Of Lalitopākhyāna Through Lalitā Sahasranāma

Detailed Table of Contents

Chapter 5: Agastya's Pilgrimage To Sacred Places: Manifestation Of Viṣṇu.

The episode opens with the worship of Śakti and the eulogy of Her glory.

Chapter 6: Dialogue Between Agastya And Hayagrīva: The Nature Of Violence, Etc.

Narrates the episode of Indra and Durvāsas, how Durvāsas cursed Indra for his arrogance when the latter dishonoured the garland of flowers which the Goddess had offered to Nārada and which Nārada passed on to Indra as a mark of endearment.

Chapter 7: The Sins Of Theft (Steya) And Drinking Liquor (Madya)

Relates to the sins accruing from theft and drinking and illustrates how the merit of good actions from the theft of property is distributed among the parties concerned. It also records different types of sins current in ancient India, permission to non-Brahmins, both men and women to drink but prohibition to Brahmanas even for worshipping 'mothers'.

Chapter 8: Narration Of Sexual Crimes (Agamyāgamana)

Relates to Agamyāgamana (carnally approaching a forbidden woman) and cites the esoteric fifteen-lettered mantra of Parā Śakti for releasing sinners from all sorts of sins, both major and minor (mahāpātakas and upapātakas).

Chapter 9: Churning Of The Ocean For Nectar

Narrates how Indra killed his preceptor Triśiras or Viśvajit on the suspicion of his complicity with Daityas. Mention is also made of the joint venture of Suras and Asuras for churning the milky Ocean.

Chapter 10: Manifestation Of Mohinī

Gives the list of jewels that were churned out of it. Lord Viṣṇu is said to have assumed the form of Mohinī while Śiva impassioned by her charm dropped semen giving birth to Mahāśāstā. The chapter introduces the Supreme Goddess Lalitā, traces her origin and mentions the purpose of her birth, viz. the killing of Asura Bhaṇḍa.

Chapter 11: The Appearance Of Demon Bhaṇḍa
Chapter 12: Manifestation Of Lalitā.

Recount the birth of Bhaṇḍa and the building of Śoṇitapura for his residence. On the instructions of Nārada, Indra propitiates Parā Śakti, while on the advice of Śukra Bhaṇḍa creates disturbance in Indra's penance.

Chapter 13: A Hymn In Praise Of Lalitā

Is an eulogy of Lalitā by Devas. Śrīdevī promises to kill Bhaṇḍa herself.

Chapter 14: Manifestation Of Kāmeśvara

Chapter 15: Festivities In Honour Of The Marriage Of Lalitā With Kāmeśvara.

Describe the marriage of Lalitā and Kāmeśvara and their coronation.

Chapter 16: March Of Victory Along With The Army

Chaptet 17: The March Of The Army Of Śyāmalā

Chapter 18: The Victorious March Of The Army Of Lalitā Parameśvarī

Describe Lalitā's march of army against Bhaṇḍa.

Chapter 19: Deities Stationed On The Chariots (Cakrarāja)

Names deities stationed on the chariot Cakrarāja, mentions the procedure of appeals to Lalitā through Mantriṇī.

Chapter 20: The Deities On The Kiricakraratha

Chapter 21: Boasting Of Bhaṇḍāsura.

Chapter 22: Durmada And Kuraṇḍa Slain

Chapter 23: Five Asura Generals Slain

Chapter 24: Seven Generals Beginning With Balāhaka Killed

Describe Deities stationed on the chariot Kiricakra, record the boasting of Bhaṇḍa, slaughter of Durmada, Kuranda and other asura generals.

Chapter 25: Flight Of Viṣaṅga

Chapter 26: Bhaṇḍāsura's Sons Slain

Chapter 27: The Exploits Of Gaṇanātha

Chapter 28: Viśukra And Viṣaṅga Slain

Record how Nityā Śaktis repulsed the surprise attack of asuras on the rear. It recounts the slaying of Bhaṇḍasura's sons, the exploits of Gaṇanātha, the son of the Goddess, the slaying of Bhaṇḍa's brothers: Viśukra and Viśaṅga, the effects, of missiles used by the asuras and those of the counter-missiles used by Śaktis. It mentions Śaktis drinking of wine and its after-effects.

Chapter 29: Slaying Of Bhaṇḍāsura

Describes the discharge of various missiles and their wonderful result, the slaughter of Bhaṇḍa, the burning of Śunyaka and the total annihilation of the asura army.

Chapter 30: Resurrection Of Madana (God Of Love)

Deals with the resurrection of the cupid, his subjugation of Śiva, Śiva's marriage with Pārvatī, the birth of Mahāsena Kārttikeya who later on became the general of the army of Devas and killed the mighty asura Tāraka. The chapter ends with the return of Mahāsena Kārttikeya to Śrīpura to serve Lalitā Goddess.

Chapter 31: Manifestation Of Seven Chambers And The Daughters Of Mātaṅga

It describes Srīpiya or Śrīnagari, the capital city of the supreme goddess Śrī Lalitā and lord Kāmeśvara, her consort. This city was built by Viśvakarman and Maya, the chief architects of Devas and Asuras, at the bidding of Brahmā, Viṣṇu and Maheśvara—the Trinity ofgods recognised and accepted as the foremost deities in Indian Religion. The gods had asked Lalitā to divide herself into sixteen forms, as they had planned sixteen cities for her residence on earth at different sites. At the request of gods Lalitā divided herself into sixteen forms and was named Ṣoḍaśī. Of these sixteen abodes, nine were terrestrial and seven were aquatic. The nine sacred spots consisted of peaks of Meru, Nisadha, Hemakūṭa, Himālaya, Gandhamādana, Nīla, Meṣa, Śṛṅgāra (Śṛṅga) and Mahendra mountains. Seven abodes were laid on the shores of seven oceans, viz. the oceans of salt, sugar cane juice, liquor, ghee, curd, milk and water. At these sixteen spots were built sixteen Śrīpuras for Lalitā.

Lalitā had different designations. She was called Nityā because she was the queen of Nityā Devīs. The sixteen cities of her residence became famous also by Nityā names: they were called Kāmeśvaripurī, Bhagamālāpurī, Nityaklinnāpurī, so on and so forth.

Śrīpuras were well planned. They were encompassed by ramparts, enclosures and walls of iron, bronze, lead, copper, silver and gold. They were beautified by the gardens of heavenly

trees: Kalpa, Santāna, Haricandana, Mandāra and Pārījāta. By the side of Cīntāmaṇigrha stood the palace of Mantrināthā, surrounded by the peak of Kadamba trees. There were barracks for the army personnel in the cantonment at Mahāpadmātavī region in the grove of lotus flowers.

Mantrināthā was the chief adviser to Queen Lalitā. She was of dark complexion (Śyāmāṅgikā). Born of Mātaṅga and Siddhimatī she was named Mātaṅgī. According to an anecdote, sage Mātaṅga felt that he was inferior to his friend Himalaya, because the latter was the father of Gauri. Therefore he prayed to the goddess Mantrināthā to be born as his daughter so that he should feel himself equal to Himavat. The goddess was pleased to bless him and was born of Siddhimatī, wife of Mātaṅga and was called Laghuśyāmā. By her birth as the daughter of Mātaṅga she sanctified the other daughters of Mātaṅga who also attained the status of Śaktis.

Chapter 32: Manifestation Of The Guardian Deities

Mentions seven chambers and their respective enclosures with a guard to watch. In the first enclosure beautified by the garden of many trees, Mahākāla kept the watch. Being the presiding deity of Kālacakra where he occupied the central position, he looked deterrent, black-coloured and boisterous. He was accompanied by a terrific spouse Mahākālī. The other six enclosures of chambers were watched by the six Indian seasons: Vasanta (Spring), Grīsma (Summer), Varsā (Rains), Śarad (Autumn), Hemanta (Early Winter) and Siśira (Winter). The respective position of the guards in the enclosures ran thus : In the second enclosure, the Spring season kept the watch in the Kalpaka-Vātī (the garden of Wish-fulfilling trees). He was absorbed in the Worship of Lalitā. He had married Madhuśrī and Mādhavaśrī. The third enclosure was watched by the Summer season who was stationed in Santāna-Vātīkā. He had married Nabhaḥśrī and Nabhasyaśrī. The fourth enclosure was watched by the rainy season who was stationed in the Haricandanavātī. He had two wives Śukaśrī and Śrī Suciśrī. The fifth enclosure was watched by early winter who was staioned in the park of Pārijāta trees. He had married Sahaḥśrī and Sahasyaśrī. The seventh enclosure was guarded by Winter who had married Tapaḥśrī and Tapasyaśrī. He sat in the Kadambavātikā and kept watch over the enclosure assigned to him. Then there were Cakras of the guardians of seven chambers. At first, there was a circle of Mahākāla which had four coverings with Vindu at the centre where Mahākāla sat splendidly. The four coverings of Kālacakra consisted of a (i) Triangle, (ii) Pentagon, (iii) Lotus of sixteen petals (iv) Lotus of eight petals. To explain, the Sandhyās—morning, noon and evening were the Śaktis in the pentagon; days, nights and the special days such as the full and the new moon days were the Śaktis in the lotus of 16 petals; names of years in the Vedas were the Śaktis in the lotus of 8 petals.

At some distance from the Kālacakra there stood the mystical circle of spring season. The deities stationed in this circle were sixty. There were thirty tithis pertaining to Madhuśrī and thirty to Mādhavaśrī.

Thus there were six Cakras corresponding to six seasons. Each Cakra had sixty Śaktis. The total number of Śaktis was 360 corresponding to 360 days of the year. In the same manner, there were deities in seven enclosures.

Chapter 33: Seven Chambers Beginning With Topaz

The material of which these seven enclosures were made consisted of precious stones—Topaz—gold, Rubies, Gomeda, Diamonds, Lapis Lazuli, Sapphires and Pearls. In the enclosure of Topaz and gold, there lived male and female Siddhas. The enclosure of Rubies was inhabited by bards. The enclosure of Gomeda was populated by Yoginīs, Bhairavas, Apsarasas and Gandharvas. The enclosure of diamond was stationed by Kinnaras and Kimpuruṣas. In the enclosure of Lapis Lazuli, there lived Nagas—Śesa, Karkotaka and others. In the enclosure of Sapphire, there lived Asuras—Bali and others. In the enclosure of Pearls there lived Devas and the Guardians of Quarters in their respective characters.

Chapter 34: The Region Of Śiva And Of The Guardians Of Quarters

There was a Cakra of sixteen coverings, with Rudra and Mahārudra as the central presiding deities. Made of pearls, the Cakra had sixteen coverings. It had a seat in the middle on which Mahārudra sat. In the triangle which was the first covering, three Rudras were seated. They were Hiranyabāhu, Senānī and Diśāmpati. In the second covering six Rudras were seated. In the third covering eight Rudras. In the fourth covering Ten. In the fifth covering Twelve. In the sixth covering Seven. In the seventh covering Sixteen. In the eighth covering Eighteen. In the ninth covering Twenty. In the tenth covering Twenty-three. In the eleventh covering Twenty-four. In the twelfth covering Twenty-six. In the thirteenth Twenty-eight. In the fourteenth Twenty-nine. In the fifteenth, Thirty-two. In the sixteenth Four.

Daṇḍanāthā, chief of the army, had a chamber of Emerald close to the palace of Lalitā. She had a permanent home in the Grove of Lotus flowers where the barracks for the army were built. But, since that mansion was far off from the place of Lalitā she had another mansion assigned to her for the purpose of serving her. A coral mansion was set apart for lord Brahmā who came now and then from Brahmaloka in the company of leading sages for serving Lalitā. In the mansion of ruby stones stayed lord Viṣṇu who came from Viṣṇuloka for the purpose of propitiating her. There was a lofty mansion with a thousand pillared hall for lord Śiva to stay whenever he came to Śrīpura to visit her, in the company of gaṇas, the chief of whom were Nandin, Bhṛṅgī and Mahākāla.

Chapter 35: The Preparation Of Materials Of Worship In Mahāpadmāṭavī

Lalitā identical with Cit-Śakti lay beyond the great hall of Mind (*manas*), beyond the sphere of Intellect (*buddhi*), beyond Ego (*ahaṃkara*), beyond Moon God and Sun God and beyond love's flavour (śṛṅgāra). The spheres were difficult to cross but the last one was very difficult to cross. There were three lakes that watered the region. The water of the lakes possessed properties of nectar (Amṛta), bliss (Ānanda) and discrimination (Vimarśa). The great deity Tara was the chief navigator in Amṛta lake and Kurukullā was the chief of boats (Naukeśvarī) in Vimarśa lake. Mother Tārā was the chief of Śaktis who rowed the boats. Her complexion was dark. She did not allow even the three-eyed lord Śiva to sail in the lake, until and unless Mantriṇī and Daṇḍanāthā granted per mission. In the enclosure to the chamber of the mind (Manaḥśāla), there was an enclosure known as the chamber of intellect (Buddhiśāla). The entire space in the middle of that chamber was

occupied by the lake of Bliss (Ānandavāpī). The goddess Vāruṇī was the official-in-charge of the fleet of boats. She was called Sudhāmālinī and also Amṛteśvarī. Only at the bidding of Mantriṇī and Daṇḍanāthā could she allow one to cross the lake. Even the three-eyed lord Śiva could not cross the lake without their permission. Within the enclosure of Intellect (Buddhiśāla), there was the chamber of Ego (Ahaṁkaraśāla). Between the two chambers — one of Intellect and one of Ego, there was the lake of Deliberation and Consideration (Vimarśa-Vāpi). The lady-in-charge of boats in this lake was Kurukullā. She was dark-complexioned and clad in dark-coloured bodice. Within the enclosure of Ego there was the chamber of solar disc (Sāryabimba mahāśala), The space within this chamber was occupied by Mārtanda Bhairava who was accompanied by the Śaktis of fiery refulgence numbering several crores. He was of the form of great refulgence himself (Mahāprakāśarūpa, Cakṣuṣmatī). He was accompanied by three Śaktis, Mahāprakāśa, Cakṣuṣmatī and Chāyā. Within the enclosure of Solar disc lay the chamber of Lunar disc. The entire space within it was called the door-way of Moon-light (Candrikādvāra) where the Moon God performed penance. Here, he stayed under the appellation Somanātha, surrounded by Śaktis of twenty-seven constellations. Within the Chamber of Moon's disc was the chamber of the god of Love. It was surrounded by the moat of amorous sentiment (Mohāśṛṅgāraparikhā).

Within the encircling moat filled with the essence of the sentiment of love (Śṛṅgāra-rasa), there were Śṛṅgāra Śaktis. Haughty and intoxicated they moved about in thousand boats and worshipped the flower-weaponed lord Kāma who was also intoxicated and seated in a boat. Subject to the control and commands of Lalitā, Kāmeśvara enchanted the world by means of his arrows: Sammohana and others which had the power of fascinating and deluding the people. The officer-in-charge of this moat was the god of Love himself. Men of worldly inclination were not competent to cross this moat which caused delusion even to matured minds. The officer-in-charge of this moat was the god of Love himself.

Neither Devas nor human beings nor Siddhas could reach the region of the Lotus Grove. Only Brahmā, Viṣṇu and Maheśa who were naturally pure in their minds could go to this place Mahāpadmātavī at her bidding. Within the Chamber of Śṛṅgara was the great abode Cīntāmaṇigrha. The entire ground in its centre was called Mahāpadmātavī which bestowed good fortune, exalted grandeur and great felicity upon the visitor. The following gods served Lalitā with their kalās. Fire God with ten kalās, Sun God with twelve kalās, moon-god with sixteen kalās, Brahmā, Viṣṇu and Śaṅkara with their respective kalās. The chambers were laid in Padmātavī. The interval of their joints was one Yojana each. Such were the arrangements of chambers in the Mahāpadmātavī region.

Chapter 36: The Inner Chamber Of Cintāmaṇi

In the region of Mahāpadmātavī - there was Cīntāmaṇigrha, around which there stood splendid mansions wherein dwelt the deities Mantriṇī, Daṇḍanāthā, Sūrya (=Ghṛṇi), Oṃkara, Turiya Gāyatrī, Cakṣuṣmatī, Viṣṇu, Mahāgaṇapati, Śiva, Trayambaka, Sarasvatī, Dhisanā, Mātṛkā, Sampadeśī, Kālasaṅkarṣaṇī, Śrīmahāśambhunāthā, Śrī, Parāmbā, Viśadajyotsnā, Nirmala-Vigrahā, Bālā, Annapūrṇā, Hayārūḍhā, Śrīpādukā, Unmattabhairavī, Svapnavārāhikā, Tiraskaranikāmbā, Śrīpūrti and Śrīmahāpādukā. There were great mansions of Srirasmimala, Mantrināthā, Daṇḍanāthā, Brahmā, Viṣṇu and Mahesa

around Cīntāmaṇigrha. The abode was called Cīntāmaṇi, because it was solely made of Cīntāmaṇi stones. It stood in the centre of Śrīpura. It had three large crowns symbolic of Will (icchā), Action (kriyā) and Knowledge (jñāna). The great goddess Lalitā lived in the Cīntāmaṇi house. She was waited upon by a number of kalās, yoginīs and Gupta yoginīs, Śaktis and their attendant Śaktis, Cakriṇīs who presided over the Cakras and Mudrā deities who protected the Cakra. There dwelt a number of deities called Nāthas who were expert in yoga Śāstra, who had founded and popularised Yogaśāstra; were instructors, in Mantra, were great oceans of all lores and helped every one in the fulfilment of desires. There were four Yoganāthas created by lord Kāmeśa for the protection of worlds. They were Mitreśa, Uddīśa, Ṣasteśa and Caryā. There were fifteen Nityā goddesses having the form of Goddess Lalitā. Including Lalitā in the form of Cit their number rose to 16. With her form like the lustre of a thousand midday suns but cool like the moon, Lalitā shone like the ocean of redness and reclined on the lap of her consort Kāmeśvara.

Chapter 37: Description Of Other Inner Apartments In The Royal Chamber

All-pervading deity, Lalitā sanctified certain places more efficaciously by her presence. There were as many as fifty sacred Pīṭhas of Śrī Lalitā. The chief among these was Vindunātha. In this principal Pīṭha known as Bindupīṭha, Śrīpīṭha, Vidyāpīṭha or Ānandapīṭha, there lay an excellent couch for Lalitā. The couch had four legs in all the four directions. The leg in the South-East resembled Japā-Kusuma (*China rose*) of which the presiding deity was Brahmā. The leg in the South-West had the splendour of Sapphire, of which the presiding deity was Viṣṇu. The leg in the North-West was as spotless as pure crystal, of which the presiding deity was Iśvara. Lalitā shone in her full splendour in this Pīṭha along with her consort Kāmeśa. Strangely enough, Lalitā and Kāmeśvara were sixteen years old. Lalitā was born of Knowledge and Consciousness. Kāmeśvara was born of the mind. Lalitā presided over Śrīnagarī or Śrīpurī which was built by celestial artisans and craftsmen.

Chapter 38: Procedure Of Practising The Royal Mantra

The mantras of Lalitā are of ten different types. Among these all, the mantra beginning with K (Kādi) and the mantra beginning with H (Hādi) were most efficacious. These were known as Kāmarāja and Lopāmudrā mantras.

Kādi Mantra of 15 syllables:		Hādi mantra of 15 syllables:	
Ka/E/Ī/La/Hrīṃ	5	Ha/Sa/Ka/La/Hrīṁ	5
Ha/Sa/Ka/Ha/La/Hrīṁ	6	Ha/Sa/Ka/Ha/La/Hrīṁ	6
Sa/Ka/La/Hrīṁ	4	Sa/Ka/La/Hrīṁ	4
	15 syllables		15 syllables

The only difference between Kādi and Hādi mantras is of 3 syllables. There were several methods for worshipping Lalitā, several achievements acquired by the japa of her mantra. There were different ways of meditation on Lalitā for different objectives or fruits. It was Lalitā as Kāmākṣī who was eulogised by Brahmā.

Chapter 39: Glory Of The Goddess Kāmākṣī

The Primordial Goddess had many forms and names. She was known as Kāmākṣī at Kāñci (Kanjeevaram near Madras). This Kāmākṣī was different from the famous Kāmākṣī of Assam. Though both had emanated from the Supreme Goddess, Kāmākṣī was so called because Ka (Goddess Sarasvatī), and Ma, (Goddess Lakṣmī) were produced from her eyes (akṣi). Sarasvatī (Ka) entered the mouth of Brahmā and Lakṣmī (Ma) rested on the chest of Viṣṇu, while the three-eyed god Śiva married Gaurī.

Chapter 40: Greatness Of Kāmākṣī

Ancient Indian Tradition records Kāmākṣī's wondrous performances. (1) It so happened that once Pārvatī sportingly closed the two eyes (i.e. the sun and the moon) of Siva and and thus committed the sin of dislocating the religious life of the world. Pārvatī was made to atone for it by penance on the Kampa river. Śiva in his loneliness under Ekāmra tree performed penance at Kāñci. Due to Kāmākṣī's blessing both were united forever. (2) Once Bhairava plucked Brahmā's head and committed sin. He was relieved of his sin through Her grace. (3) By her favour, sons were born to king Daśaratha, king of Ayodhyā. (4) She united in marriage Lakṣmī and Viṣṇu, Pārvatī and Śiva, Brahmā and Sarasvatī. (5) She employed Brahmā in the task of creating the world, Viṣṇu in the task of sustaining it and Śiva in the task of destroying it. (6) At her bidding, Brahmā stays in Brahmaloka, Viṣṇu in Vaikuṇṭha and Śiva at Kailāsa. (7) Ikṣvāku, king of Ayodhyā built her a temple at Kāñci for sage Durvāsas and his disciples for the purpose of worshipping her.

Chapter 41: Propitiation Of Goddess Kāmākṣī

But to propitiate Goddess Kāmākṣī, the procedural worship of Śrī Cakra was very efficacious. Equally efficacious was the repetition of her mantra which conferred benefits to the sādhaka and brought about ruin to the enemy. The worship was accompanied with many 'ifs'. If a person endowed with devotion worshipped her continuously with no desire for return, or if he repeated her mantra for the prescribed number of time or meditated upon her, it was thought that she herself would shoulder the burden of his wheel. To illustrate, just as the loving cow followed her calf, the goddess would follow her devotee who sought refuge in her. For seeking refuge, the refugee was asked to think about favourable things, avoid unfavourable ones, imbibe that Goddess would protect him, solicit for her shelter, surrender his own self and seek for compassion. Her mantra was the means to achieve worldly enjoyment as well as liberation from the tangle of rebirth. But for all such attainments, the devotee was to qualify himself for her worship.

Chapter 42: Description Of Various Mudrās (Mystical Gestures With The Fingers)

A sādhaka was to perform mystical Gestures with the Fingers (mudrās) whereby Śrīdevī was delighted. The Purāna recounts nine mudras. (i) āvāhana, (ii) saṁkṣobhiṇī, (iii) vidraviṇī, (draviṇī), (iv) ākarṣiṇī, (v) unmādinī, (vi) mahāṅkuśā (vii) khecarī, (viii) yonimudrā, (ix) bījamudrā. Outside this group of nine, there was vidyāmudrā. The later Tantric

works mention twenty-four mudras. Among the mudras of this group, Yonimudrā is the most important. Elsewhere, the Purāna speaks of ten mudras. They are Saṃkṣobha, Drāvaṇa, Ākarṣa, Vaśya, Unmāda, Mahāṅkuśa, Khecarī, Bīja, Yoni and Trikhaṇḍa. Variations in the nomenclature of certain mudras may be noted.

Chapter 43: Types Of Initiation And True Service Of The Preceptor

Chapter 44: Meditation On The Goddess

Yoga was not a system to be learnt through books. It was a way of life to be lived through practice under the supervision of a preceptor. An aspirant had to approach a Guru who was proficient in yogic parlour. Guru was the creator (Brahmā), sustainer (Viṣṇu) and destroyer (Śiva). Nay he was the supreme Brahmā. An aspirant had to pass through several stages of yogic activities before he realised the goal. The only person who could help him in the successful performance of these activities was the spiritual guide. As a disciple he had to approach a qualified teacher, sit at his feet, learn from his mouth and follow his ideal. Since initiation was the essential precondition to yogic siddhi, approach to an experienced initiator was the first step to accomplishment. The two-syllabic word Guru (Gu = darkness; ru = one who dispels (sin) signified a person who could dispel darkness. To make the aspirant (sādhaka) eligible to enter the spiritual path the Guru initiated him.

There were three principal kinds of initiation which the disciple had to undergo. The first was an initiation by touch (sparśa-dikśā). The second was an initiation by sight (*digdṛṣṭi*) The third was an initiation by mind (*mānasī dṛṣṭi*). Among these three kinds of initiation, initiation by mind was the best. Beside these three, there was another kind of initiation—initiation by holy rites (dīkśā-samskāra) which was performed at the very beginning. No Tantric sādhanā was possible of achievement without the direction of a Guru. To a sādhaka, the qualified Guru was lord Śiva himself but without three eyes; lord Viṣṇu him self but without four arms and lord Brahmā himself but with out four faces.

In tantric sādhanā, the worship of the deity was the second step. As the moon and the moonlight were inseparable, lord Śiva and his Śakti were also inseparable. The lord was therefore called Ardhanārīśvara. But in spite of this indivisibility Śiva was worshipped all alone in most of the temples dedicated to him. Similarly, there were separate temples to Śakti where she was worshipped in one form or other such as Durga, Kalī etc. According to Brahmāṇḍa Purāna, there were crores of Śaktis both principal and attendants. Yet Śakti was one (*ēkaivāhaṃ jagatyatra dvitīyā kā mamāparā*). Similarly, there were thousands of Rudras (forms of Śiva) (*sahasrāṇi sahasraśo ye rudrā adhi bhūmyām*). Yet, at the base Rudra was one (*eka eva rudro 'va tasthe na dvitīyaḥ*). The worship of any of the forms of Śiva or Śakti was the worship of Śiva and his Śakti. The Śaiva Āgama-Śāstras laid down a number of worship-rites. Some of them were obligatory (*nityā*): others were needed for a particular situation (*naimittika*). A few others were meant for achieving desires (*kāmya*). In all these rites the disciple had to observe strict discipline, violation whereof made him a Brahmā-rākṣasa. The rules of discipline were laid in the Āgama-Śāstra. Guru was the person who enforced those rules. There were sixteen ways of worshipping the deity: They included (i) āvāhana, (ii) āsana, (iii) pādya, (iv) arghya, (v) ācamana (vi) snāna, (vii) vastra, (viii) bhūśā, (ix) gandha (x) puṣpa, (xi) dhūpa, (xii) dīpa, (xiii) akṣata, (xiv) naivedya, (xv)

tāmbūla, (xvi) and pradakṣiṇā. The worship of the deity was performed with one thousand-syllabled mantra Sahasrākśarī Vidyā and concluded with the secret Kādi mantra: Ka, Eṁ, Ī, La, Hrīṁ, Ha, Sa, Ka, Ha, La, Hrīm, Sa Ka La, Hrīm, Aiṁ Klīṁ Sauḥ Sauḥ Klīṁ Aiṁ Śrīm. The right of worship was not restricted to upper classes or particular sex. It was open to all: including women, śudras and lower classes. A sādhaka of a low caste had the same rites as the sādhaka of upper class. While performing homage to the deity he was to repeat the same activities, as part of worship he was asked to observe nyasās and [unintelligible] with the letters of alphabets, starting with A and with Kṣa. It was presumed that all letters of the alphabet were distributed on the nerve plexuses or the yogic Cakras in the loWest Mūlādhāra up to the Ājñācakra which carried the last two Ha-Kṣa on its two petals.

Meditation on the deity was the next step. It began with the deliberation on Reality. Other sorts of deliberation were to be totally eschewed. Deliberation on japas was mediocre, on scriptures base, on earthly objects mean. For meditating on the deity the formula evolved was, "you can meditate upon the deity after identifying yourself with the deity".

CHAPTER 5

Agastya's pilgrimage to sacred places: Manifestation of Viṣṇu.

Obeisance to Śrī Gaṇeśa: The episode of goddess Śrī Lalitā is now being commenced:

[*Notes*: As stated in Introduction *Śrī Lalitopākhyāna* is an Appendix—an apocryphal part—of the Brahmāṇḍa Purāṇa (Bd. P.) It starts with a fresh set of Maṅgalācaraṇa verses—a prayer of Śrī Lalitā, the main divinity of this Upākhyāna and has a different set of interlocutors viz. Sage Agastya and Hayagrīva (a partial incarnation of god Viṣṇu as another sage).]

Obeisance unto you, O sole mother of the Universe, the mother who has four arms, is adorned with the digit of the moon (on her forehead), whose breasts are plump and full, who has been rendered red by the red saffron and who holds a white lotus, a sugarcane, a noose, a goad, flowers and arrows in the hands.

2. Let the eternal Reality, a beautiful female Deity of lovely form, be gracious for our welfare for ever—the Deity from whom learned men acquire the third Puruṣārtha viz.: Kāma i.e. all their desires and whose splendour is supreme.

3-4. The divine sage named Agastya, who had mastered the Vedas and Vedāṅgas, who was conversant with the essence of (the established doctrines) of all schools of philosophy (*Darśanas*) and whose soul experienced the joy of Bliss of Brahman, moved round pilgrim-spots and shrines of wonderful miracles, mountains, forests, important (sacred) rivers and all countries.

5. In those different places, he saw all creatures enveloped in the darkness of ignorance and devoted to the satisfaction of the urges of hunger and sexual desire. Hence, he thought worriedly about them.

6. Even as he was pondering over thus in the course of his travel round the Earth, he happened to reach the excellent and highly meritorious city of Kāñcī.[1]

7. There the wise sage worshipped Śiva installed in the shrine of Ekāmra, the Lord of Vāraṇa Śaila as well as goddess Kāmākṣī, the destroyer of sins and defects of the Kali Age.

8. Janārdana (god Viṣṇu) was delighted by the longterm penance of the intelligent sage who constantly engaged himself in deep thoughts for the welfare of the world and who melted with pity (for the world).

9-10. Assuming the Hayagrīva (Horse-headed) form the Lord manifested himself in front of the sage. The person of the Lord was constituted of pure cit (consciousness), with his arms brightly shining with a conch, a discus, a rosary of beads and a book. It filled the entire universe with its lustre of immeasurable brilliance.

1 Conjeveram, 43 miles SW of Madras. The eastern portion of the town is Viṣṇu-Kāñcī and the Western is Śiva-Kāñcī. The chief deity of Śiva-Kāñcī is Śiva called Ekāmranātha and his consort is Kāmākṣī. The story seems to have a Dravidian background as Kāñcī and the South appear now and then.

11. On seeing him, the sage was filled with delight. He frequently bowed down with great humility and eulogised the Lord of the Universe.

12. Then the Lord of the Universe said, "I am pleased with your penance. O excellent Brāhmaṇa, welfare unto you. Choose your boon."

13-14. Asked thus by the Lord, the excellent sage said—"O Lord, if you are delighted with me, it behoves you to tell me how and by what means can the ignorant and vulgar creatures get released".

On being asked by the Brāhmaṇa thus, Janārdana the Lord of Devas said:

15-17. "This same question was put tome formerly by Śiva. The same question was asked thereafter by god Brahmā. Then it was put by Durvāsas as subsequently by you. Let my advice and directive be popularised among the people of all worlds by the noble-souled persons like you, the teachers of all living beings. This is my boon.

18. I am the prime cause of living beings, the original creator and the Lord. I am the cause of creation, sustenance and dissolution of everything.

19-22. I am Trimūrti (the Trinity). I transcend the three Guṇas. I am devoid of Guṇas as well as am the substratum of Guṇas. I sport as I wish. I am the soul of all living beings. I am of the nature of Pradhāna and Puruṣa. Even as I, O Brāhmaṇa, continued the assumption of the Cosmic form it was split into forms namely Pradhāna and Puruṣa. My form as Praḍhāna is of the nature of all Guṇas and the worlds. The other form which is beyond all Guṇas, is the Great one. It is greater than the greatest. On knowing these two aspects of those two forms thus, one is liberated from Saṁsāra.

23. At the end when the effects of evil actions perish on account of austerities continued for a long time as well as through *Yamas*[2] and *Niyamas*[3] (Restraints and holy observances) and *Tyāgas* (renunciation of things), Salvation is immediately attained.

24. That form which is endowed with Guṇas is attained by means of identity with these Guṇas. The other one which is the Cosmic form is acquired as a result of good actions and their enjoyment.

25. What is obtained by good actions is obtained by renunciation and generosity too. Of those two, O ascetic, *Tyāga* (renunciation and generosity) is very difficult to be practised by all.

26. The means that is easy of access and free from loss and decay is that based on *Sat* and *Asat* (Good and evil) Karmans.

27. The *Jñāna* (knowledge) that is acquired by means of the Guṇa present in one's own self, whether it is *Sat* or *Asat* and by means of unity of souls, bestows all *Siddhis*.

28. Merely by meditating on that form, the sins and evils of those men who commit heinous crimes and those who are outside the pale of three Varṇas, turn into meritorious-deeds.

29. There is no doubt indeed that those who worship the supreme *Śakti* (power) in accordance with the injunctions or otherwise are liberated souls. They (do not suffer due) to worldly existence.

30. By worshipping and propitiating her (the *Parāśakti*) and a so by means of the power of

---

[2] The moral observances viz. Non-violence, Truth, Non-stealing, Celibacy, Possession-lessness. Some Smṛtis enumerate ten Yamas. *Yamas* are obligatory.

[3] The restraints, Yogasūtra II. 32 enumerate the following: *Śauca* (cleanliness), *santoṣa* (contentment), *tapas* (austerities), *svādhyāya* (study of the Vedas) and *Īśvara-Praṇidhāna* (complete submission to God), as *Niyamas*. There is variation both in the number and restraints under 'Niyamas'. cf. KP. II. 11-20-29.

meditation and Yogic practice, Lord Śiva became the leader of all Siddhas and also became the Lord, half of whose body has the female Śakti form.

31-34. Other Devas too with god Brahmā (the lotus-born lord) as their leader have become Siddhas due to the power of meditation on her.

Hence, in regard to the entire world, nowhere can there be a simultaneous attainment of worldly enjoyment and salvation without the propitiation of Goddess Tripurā.

You shall attain liberation by keeping your mind and vital air fixed in her, by performing worship unto her, by directing all desires unto her and by performing all holy rites with the soul identified with her.

This esoteric doctrine has been recounted, O excellent sage, by me, because I have been pleased with your penance. Further, it is recounted with a desire for the welfare of all.

May Devas, sages, Siddhas, human beings and others attain *Siddhi* (spiritual achievement) greater than the greatest, by acquiring (this doctrine) through your lotus-like mouth".

35. On hearing these words of Hayagrīva, the Lord wielding Śārṅga bow, (sage Agastya) bowed down to him and spoke these words to Viṣṇu (slayer of Madhu).

36. "O Lord! It behoves you to recount to me of what sort is that form that has been mentioned by you before, what is its power and of what-type are its sports.

***Hayagrīva said*:**

37. This divine sage Hayagrīva is another partial (incarnation) of mine. Whatever you wish to hear he deserves to relate to you."

38. After saying this and commanding sage Hayagrīva (like-wise) Hari, the Lord of the Universe, vanished in front of the Pot-born sage Agastya.

39. Thereafter, ascetic Agastya who was struck with wonder and whose hair were standing on their end (due to surprise and emotion) went back to his *Āśrama* (hermitage) along with sage Hayagrīva.

CHAPTER 6

Dialogue Between Agastya And Hayagrīva: The Nature Of Violence, Etc.

Then Agastya made Hayānana (Hayagrīva) sit on a wonderful seat and approaching him, spoke these words:

2. "O Holy Lord conversant with all religious activities, the most excellent one among those who know all logically-established doctrines (*siddhāntas*), seeing people like you is a contributory cause for the prosperity of the world.

3. Mention in details to us all these things, namely—the manifestation of the Great Goddess, her other forms and the most important ones of her sporting activities and pastimes."

***Hayagrīva said*:**

4-5. (The Goddess) is beginningless. She is the support of everything. *Sat* and *Asat* Karmans are her forms. She can be perceived only through meditation. Meditation and *vidyās* (lores) are her limbs Heart is her base. She becomes manifest on attaining the oneness of souls on the ground of continued performance of holy rites.

6. At the outset, Śakti manifested herself through the-profound meditation of god Brahmā. That Śakti is well-known. by the name of Prakṛti. She is the bestower of Siddhi desired by the Devas.

7-9. The second form appeared when the churning for the sake of Nectar was being carried out. That form fascinated Śarva (Śiva). It cannot be comprehended by the mind or expressed through words. On seeing it, even Īśa (god Śiva) became charmed and enchanted although he is omniscient. When prohibited by her, he left off Pārvatī all of a sudden and he indulged in sexual intercourse with her (i.e. Mohinī).

He begot of her (the son) Śāstā, the suppressor of Asuras.

***Agastya said*:**

10. Alas, how was it that the chastiser of the God of Love, the Lord of all Bhūtas (goblins and living beings), the Lord who has all the senses under his control, was enchanted and fascinated by the Goddess (Mohinī) and how he procreated a son?

***Hayagrīva said*:**[4]

11. Formerly, the overlord of the city of immortal ones, the Lord endowed with prosperity and glory of victory, (ruled over and) protected the three worlds including Devas, Asuras and human beings.

12. Mounting on his lordly elephant that was like the peak of Kailāsa, he moved about in all worlds (duly) honoured and respected by everyone. Knowing that he (Indra) was elated, the immutable lord of Bhavānī called Durvāsas and sent him to his (Indra's) presence.

13. The sage Durvāsā assumed the guise of an insane person. He wore a piece of skin of an antelope and held a staff in his hand. His body was rendered greyish on account of dust. He walked along the path of Vidyādharas (i.e. the sky).

[4] vv. 11-31 describe sage Durvāsā's curse to Indra for his arrogance.

14. In the meantime a certain Vidyādhara lady of very beautiful form came in front of him by chance.

15. After propitiating the Great Goddess Ambikā by means of a penance for a long duration, she became delighted in her mind on receiving a garland handed over to her by the Goddess.

16. On seeing that fawn-eyed lady, the leading sage asked: "Where are you going, O timorous lady? Whence was this got by you?"

17. After bowing down to the noble-souled sage, she said humbly—"It has been given, O Brāhmaṇa, by the Goddess who was pleased with my long-term penance."

18. On hearing her words, he asked for that excellent garland. She became delighted on being requested thus and immediately she gave it to the noble-souled sage.

19. Saying, "I am delighted and contented", he quickly received it with both the hands. He then placed it on his own head with devotion and very gladly spoke to her.

20-21. "What is not accessible to Brahmā and others has been fortunately obtained by me. Let your devotion to the lotus-like feet of the Goddess be splendid and profound. You will have a splendid form and figure, O gentle lady, you may go happily."

Becoming satisfied, she bowed down her head before him and went away in the manner she had come.

22-24. After sending her off, he once again resumed his walk along the path of Vidyādharas (i.e. firmament). He took up a lute from the hands of a Vidyādhara girl. He took divine garlands, unguents and ornaments (from other Vidyādhara girls). He wore them at some places while he held them up at other places. (He burst out) singing in some places and was laughing at other places.

Thus sporting about as he pleased, the sage went to the place where Purandara (Indra) was present. The sage handed over the garland kept in his hands to Śakra (Indra).

25. The lord of the Devas took the garland and placed it on the shoulder of the elephant. The elephant took it and threw it on the ground.

26-28. On seeing the garland hurled down on to the ground, the ascetic spoke angrily—"The garland handed over to you by me was not worn on the head by you. It has been slighted and dishonoured by you who have become arrogant on account of the Lordship of the three worlds. Indeed, what is worn by the Great Goddess is invariably honoured and worshipped by Brahmā and others. The entire world ruled over by you including Devas, Asuras and human beings shall become ugly and devoid of splendour on account of my curse."

29. After cursing him thus, although he was honoured and worshipped by Indra who became humble, the sage, O Brāhmaṇa, went on silently remembering the future duties.

30. Thereafter his (Indra's) glory of victory went over to Bali the Daitya, Nityaśrī (the eternal glory) passed on to Vāsudeva the eternal Puruṣa.

31. Indra went back to his city accompanied by all Devas. He lost all his splendour and magnificence. With a dejected mind, the Lord of Devas thought about his state.

32. Seeing ill omens in the city of the immortal ones, he sent for Bṛhaspati and spoke these words:[5]

33. "O Holy Lord, conversant with all holy rites, efficient one with the knowledge of the affairs of the three units of time (i.e. past, present and fu-

[5] vv. 32ff give a discussion between Indra and Bṛhaspati regarding the nature of Karma. The nature of violence (*Hiṁsā*) is discussed in this chapter.

ture), inauspicious omens, which, were never seen before, are being observed.

34. What will be the effects of these? What is the remedy?"

On hearing these words of Devendra, Bṛhaspati in reply uttered these words splendid and associated with piety and of meaningful purpose,

35. "No action (committed by man), O king, can perish even in hundred crores of Kalpas unless atonement is performed or the result is experienced."

***Indra said*:**

36. "Of what nature is Karman (Action)? Of what nature is atonement? O holy Brāhmaṇa, I wish to hear everything. Explain to me in detail."

***Bṛhaspati said*:**

37. Five types of actions committed by a king, they say constitute a sin, *viz*.: (violence) killing, stealing, drinking and sexual intercourse with other women.

38-39. Brāhmaṇas, Kṣatriyas, Vaiśyas and Śūdras, the quadrupeds such as cows, horses, asses and carriels, oviparous beings, aquatic beings, animals of the loWest strata and the boneless creatures (i.e. reptiles), these are in this order, ten thousand, thousand, hundred, ten, ten, ten, five, three, one and half in number.[6]

40. In the matter mentioned, one can point out sin in the case of Brāhmaṇas, Kṣatriyas, Vaiśyas and women. Expiation is for the father, mother, preceptor, master and sons.[7]

41. A sin committed at the behest of a preceptor is significant when the command is disregarded[8] (transgressed).

A king may kill one Brāhmaṇa for the purpose of supporting ten Brāhmaṇas.

42. Or a Brāhmaṇa shall kill a Brāhmaṇa for the purpose of supporting a hundred Brāhmaṇas.

One shall punish a Vaiśya for the sake of five theologians or philosophers.

43. For the sake of ten Vaiśyas, one shall punish one or (more) Vaiśyas. Similarly, for the sake of a hundred Vaiśyas one shall punish one Brāhmaṇa.

44. For the sake of a thousand Śūdras, one shall punish a Brāhmaṇa; for the sake of hundred and fifty Śūdras, one shall punish one Śūdra.

45. One shall eschew three-fourths (of property) for the sake of kinsmen and friends: half for the sake of wives and sons and nothing for the sake of oneself.

46. If a person kills a Brāhmaṇa or a Kṣatriya or a Vaiśya or a cow or a horse or anything else in case he or it were to attack him with an intention of killing him, he is not affected by its sinful effects.

47. The sin in killing and the merit in saving the following, O excellent one among the Suras, increases ten times the preceding one in the case of each succeeding one—one's own wife, son, brother and kinsman.

48. Good *men* say that the atonement for the slaughter of the king, the Brāhmaṇa proficient in the Vedas, a pious man practising penance

---

[6] *idam* in V. 39 is meaningless. The other (N) edition reads:

ānupūrvyād agham bhavet / 2.39

"The sin will accrue in the aforesaid order".

[7] Two crucial misprints have rendered the verse absurd. In 40A instead of pāpam (*ādiśet*) read 'pādam' (*ādiśet*) meaning 'one-fourth of atonement should be prescribed for Brāhmaṇa etc.' 40b. (Putrāṇāṁ) *caiva niṣkṛtiḥ* is obscure.

[8] N. 2.40 reads *ardhakam* for *arthakam*

and holy rites, and one who is conversant with the Vedas as well as Vedānta is once, twice, fifty times and ten thousand times.

49. If ways and means of protecting them are provided for and liberal gifts are distributed among them, they say that the merits gradually increase in the case of succeeding one as mentioned before. In the case of visiting or bowing down to them or serving people similar to them (the result is also similar).

50. For the sake of gods and Brāhmaṇas, the king shall always kill lions, tigers and other animals that cause harm to the people.[9]

51. In cases of emergency, even for one's own sake, one may kill and eat animals fit for sacrifice.

52. One shall not cook food solely for one's own sake. One shall not cook animals solely for one's own sake. By cooking for the sake of gods and Brāhmaṇas, one is not affected by sins.

53-54. Formerly, goddess Māyā with an inclination for enlivening the universe created Devas, Asuras and human beings as well as fourteen types of animals for the sake of protecting them. After prescribing Yajñas and injunctions regarding them she spoke to them.

55-56. "O men, perform sacrifices unto Devas with these animals in accordance with these injunctions. Those who make sacrificial offerings become sanctified and nourished by the Yajñas. He who does not continue this regular system and routine thus evolved, shall become indigent and worthy of being cast into hell in the course of every birth.

57. For the sake of gods and manes, for guests and preceptors as well as on the arrival of a great man, a twice-born person may kill animals worthy of being used for sacrifice.

58. If in an emergency a Brāhmaṇa eats the meat of an animal worthy of being sacrificed, he is not blameworthy or sinful. Rites ordained should be performed and activities forbidden should be avoided.

59. Formerly, there was a great sacrifice unto the Devas performed by Yuvanāśva. There was dispute and quarrel among the Devas (when each said), "This is mine", "This is mine".

60. Thereupon, Brahmā, the grand-father of all the worlds, divided the animals and human beings and allotted them to Devas severally.

61. Thereat, the great Śakti assisted by the groups of Bhūtas (goblins) became furious. Then Brahmā equipped with tactful policies, said to her.

62. On seeing (the Goddess) appearing in front, Brahmā became afraid of the goblins. He bowed down with palms joined in reverence and repeatedly said "Be pleased". He then continued:

63. "Since you have appeared in front of me, I am contented and blessed. All these activities auspicious as well as inauspicious have been created by you.

64. Śrutis and Smṛtis have been composed by you alone. It is by you alone that all the subsidiary sacrifices in a great Kratu have been arranged and ordained but through me.

65. May all those animals, O Great Goddess, allotted severally to the Devas be your own. Let them be for the satisfaction of Bhūtas (goblins, and other living beings)."

66. After saying this, Pitāmaha (god Brahmā) vanished from their presence. He performed great Kratus in accordance with the injunction laid down by her.

67. He performed the sacrifice for the great Śakti after killing animals fit for sacrifice. The differ-

[9] vv. 50-75 state circumstances under which violence to life is condonable.

ent divisions of the same are not recounted here because they have been mentioned in the Vedas.

68. Excepting a Brāhmaṇa the women and the Śūdras may accept meat. In cases of emergency even a Brāhmaṇa may consume it with the permission of the preceptor.

69. (The Mantras to be uttered)

"This Piṇḍa (mass of flesh) originates from Śiva. It has very much attained the state of Śiva. Understand, O sacrificial animal, you are not *Aśīva* (inauspicious). You are *Sacchiva* (good and auspicious).

70. Īśa is the maker of the entire universe, its source of origin and dissolution. Since Rudra is superior to the universe, you, O sacrificial animal, are Rudra".

71. One is not smeared with sins and defects if one slaughters a horse, cow, elephant, camel, buffalo etc. (by uttering this Mantra.) whether it is for his own sake or for the sake of others.

72-73. (Similarly, one is not defiled by killing) serpents, mice, hogs and scorpions causing harm to our domestic life. This is something (like a sacrifice) in the case of those who carry on a householder's life and who desire the benefits of a holy rite. In the case of others who have achieved the power of great meditation and will and whose splendour is very-auspicious, it shall bestow the benefit of *Iṣṭāpūrta* (sacrifice and charitable activities).

What they wish for can be achieved by means of *Japas*, *Homas*, *Arcanās* (worships) and other things.

CHAPTER 7

The Sins of Theft (Steya) and Drinking Liquor (Madya)

Note: N. continues the 2nd chapter. Hence the 1st verse here is 2.70 in N. Our text seems to have deleted N. 2.77 and 79.

Indra said:

O Holy Lord, the characteristic of violence has been entirely recounted. What is the characteristic feature of stealth? Tell me in detail".

Bṛhaspati said:

2-3. "Killing of animal kind is a greater sin than ordinary sins. A sin still greater than this is the murder of one who has sought shelter and has trusted you. Even if one kills (a member of) the loWest and the last of all castes, although he may be a great sinner but has trusted (himself to you) one then incurs a sin greater than Brāhmaṇa slaughter. One has no means of atonement for the same sin.

4. There is no expiation at all for the sin of stealing wealth and property of a poor man, of a person who has earned it with very great hardship, of a man who has realized Brahman and of a person who has a large family consisting of his wife and children and who wishes to sustain himself with it.

5. The theft of the property of a person who has trusted you is a greater sin. One should never steal the wealth of a poor man whether he has trusted you or not.

6. Therefore, one who unhesitatingly kills the thief of gold, gems and jewels of twice-born ones and deities (in temples) acquires the fruit of a horse-sacrifice.

7. On account of theft (in regard to the property) of the preceptor, deity, Brāhmaṇa, one's own friend, son and others, the sin accruing in this order is ten times the preceding one.

8. The person who steals wealth from a Cāṇḍāla, a Śūdra, a Vaiśya, a Kṣatriya and a Bṛāhmaṇa is defiled by sins ten times more dreadful in each case than the previous one.

The story of Kirāta Dvijavarman[10]

9. In this context they cite the following traditional legend. It is a greater secret than all other secrets. It is destructive of all sins.

10. Formerly, there was born in the city of Kāñcī a thief named Vajra. All the people in that beautiful excellent city were endowed with riches. All of them were happy persons devoid of illness. They had perfect control over their sense-organs. They were endowed with gracious sympathy (for others).

11. In this city flourishing exceedingly with all sorts of riches, that thief starting with a small amount and proceeding ahead little by little amassed a great deal of money.

---

[10] The story illustrates how the fruit i.e. merit of good actions from theft of property is distributed among the parties concerned.

12-13. He dug a pit in the jungle and greedily deposited wealth therein. A certain Kirāta (forester) saw him hiding it. In the middle of night, when he (Vajra) had gone far away, the Kirāta came there and removed one-tenth of stolen wealth without being noticed by Vajra. He went along h is way bearing the burden of firewood.

14. Vajra who was covetous of wealth covered the pit with a rock and filled it with mud and sand with great labour. Thereafter, he went back to the city.

15. Getting more and more wealth, he thus deposited it under the ground. After reaching home, the delighted Kirāta said to his wife.

16. "As I was going about gathering firewood, O timorous woman, this wealth was acquired by me at a lonely place on the way. O lady seeking wealth, keep this safe."

17. On hearing it, she took wealth and placed it within. Thinking about various things she spoke thus to her husband.

18. The Brāhmaṇa who passes by my house everyday-saw me and said:—"Ere long you will be very fortunate".

19. If one (you) were amidst the women of the first four castes one would rather be a king's beloved. But Lakṣmī, the Goddess of Wealth, does not stay for a long time amongst Bhillas, Kirātas and Cāṇḍālas as well as in the family of a Śailūṣa (Musician, actor, dancer). This is due to the curse of sage Vālmīki.

20. Still in the case of one blessed by merits, the cause of great fortune, his statement can never be in vain, as seen, before.

21. On only that wealth which is acquired with very-great difficulty by means of one's own efforts stays with one for a long time. All else goes away in course of time.

22. One should utilise for sacred activities that wealth which comes to him by chance. Hence build and dig splendid tanks, wells etc. with this amount."

23-24. On hearing these words of hers, urged by his own future fortune, he looked for a level ground with plenty of water in different localities.

Afterwards, he built a tank with perennial supply of water in the eastern region. The water was free from impurities and the tank was one that could be completed only by spending a big amount of wealth.

25. When the entire wealth was spent on workmen and the artisans and he still saw the work incomplete, he became worried and anxious.

26-28. (He thought thus)—"Unknown to him I shall follow that thief named Vajra. Indeed much wealth has been kept under the ground by him. Little by little I shall ultimately remove much wealth". After mentally deciding thus, he followed him without being observed by him. Fetching wealth in that manner he completed the bund with that (money). In the middle (of the tank) there was the palatial temple of Lord Śārṅgin (Viṣṇu) surrounded by water (constructed by him).

29. That tank became a very splendid and huge reservoir of water that never dried up. In the middle of the bund, he built a big shrine of Śaṅkara.

30. The forest that had been infested with many wild beasts was denuded. Thereby he prepared many excellent fields of very great value.

31-33. The fields were divided. Some were dedicated to the Deities and others were donated to Brāhmaṇas. He invited many Brāhmaṇas of whom the leader was Devavrata. He made them pleased by means of gold and clothes and spoke these words:

"Where (i.e. what a lot of difference there is) am I a Kirāta named Vīradatta selling firewood? Where is the construction of the great bund? Where is the building up of a great shrine? Where is the allotment of fields and abodes of Brāhmaṇas? It was only due to your kindness, O excellent Brāhmaṇas that everything has been achieved."

34-37. Accepting that offer, the Brāhmaṇas, the leader of whom was Devavrata, who became contented, named that Kirāta as Dvijavarmā. Those noble-souled Brāhmaṇas of great prowess named his wife Śīlavatī. For the sake of protecting them, the Kirāta of great self-control took up his residence there itself along with his wife and Kinsmen.

Delighting all Brāhmaṇas, he named the city Deva-rātapura after the name of the priest.

38-39. Thereafter, falling within the power of the passage of Time, Dvijavarmā died and the messengers of Yama, Brahmā, Viṣṇu and Rudra assembled there. A war broke out amid them, and it could be compared only to the war between Devas and Asuras. In the meantime sage Nārada came there and said:

40-41. "Do not fight among yourselves. Listen to my words. It was by means of theft that this Kirāta constructed the Bund sometime back. He shall be transformed to a gaseous state and move about alone till the death of the owner of wealth (i.e. Vajra). As for him (i.e. Vajra) since he has taken away wealth from many (he too shall move about in a gaseous state) until all of them die."

42. On hearing the words of Nārada, all the messengers went back. Dvijavarmā assumed a gaseous state and moved about in space for a period of twelve years.

43. The sage said to his wife—"You have not committed any defect or sin. With the meritorious acts committed by you, go to the region of Brahmā from this world."

44. On seeing her husband transformed to a gaseous state she did not relish the idea of going to the abode of Brahmā. Attaining the state of complete indifference to worldly affairs, she spoke thus to the sage.

45-46. "I shall never go to the abode of Brahmā without my husband. I shall stay here itself till my husband regains his body. Thereafter, I shall pursue the same goal as my husband. Or, is there any act of atonement and expiation to be performed by me or by him?"

47-50. On hearing her words thus the ascetic was pleased and he said: "Your body that is capable of experiencing joy and sorrow can perform rites too. An atonement can be had through my influence. I shall mention it to you. Before taking any food one must have his holy dip in the great *Tīrtha* everyday. After devotedly worshipping Śiva along with Ambikā he must meditate on Maheśāna (God Śiva) in his heart and then repeat the Mantra called *Śatarudra Manu*.[11] (In the course of this period) he shall have only roots, fruits and bulbous roots for food. By repeating this Mantra one thousand and eight times even the slayer of a Brāhmaṇa becomes liberated from sins. There is no doubt at all that he will be liberated from all other sins as well."

51. After commanding her thus the ascetic imparted Rudrādhyāya to her. After blessing that woman thus, he vanished there itself.

52. For the sake of doing something pleasing to her husband, she performed rites of meditation and the repetition of the great Mantras. Liberated from the sin of theft, he regained his physical body.

---

[11] Name of a celebrated hymn in Vāj. Saṁhitā XVI. 1-66. But how was the Kirāta lady regarded eligible for repeating Vedic Mantras?

53-55. Thereafter, the thief named Vajra met with his. death. Others too to whom the wealth stolen by him belonged passed away. Yama called them together and said thus:—

"Sin has been committed by you. Luckily some meritorious deeds also have been performed. What is the fruit that you wish to experience first of the auspicious activities?

56. On hearing his words thus, Vajra and others said:—

"At the outset the fruit of meritorious deeds shall be enjoyed. Afterwards that of the sins shall be experienced."

57-59. Yama said once again. All of you go to heaven immediately, on the strength of this (meritorious deed of Dvijavarmā) along with your wives, sons and friends." They got into an excellent aerial chariot with Dvijavarmā as their leader and guide. Endowed with the relevant benefits, they went speedily to heaven.

Accompanied by his wife Dvijavarmā passed beyond all worlds and attained Gāṇapatya (the state of being the commander of the Gaṇas—Attendants of Śiva). Even today he rejoices in Kailāsa."

Indra said:

60. O highly intelligent one, mention the divisions and the comparative merits of construction of bunds and other meritorious deeds. It is conducive to the increase of merit."

Bṛhaspaii said:

61-62. "Dvijavarmā of great reputation (attained everything) after acquiring half of the meritorious deeds. Vajra acquired a half of the remainder. Others were endowed with a further moiety of what still remained.

Action is committed by one in four ways—by the mind, by the speech, by the casual movement of the body and by the wilful activity of the body. These perish due to the expiatory rites performed by the very same parts of the body.

Indra said:

63. "What is the nature of Āsava? (Liquor). What is its defect? What is its merit? What type of cooked food is defective? Mention this in detail to me."[12]

Bṛhaspati said:

64. The different types of intoxicating beverages are as follows: *Paiṣṭika* (made from flour or rice), *Tālaja* (from the date palm) *Kaira* (coconut palm-juice), *Mādhūka* (made from honey or Madhūka flowers), Guḍasambhava (prepared from molasses). In regard to sinful nature the later ones mentioned above are half as dreadful as the earlier ones.

65. *Āsava* can be used as a beverage by the three castes beginning with the Kṣatriyas. Excepting a Brāhmaṇa lady, all women can drink liquors beginning with the third one i.e. *Kaira* (coconut palm juice, and prepared from honey and molasses).

66-67. A widow, a virgin and a woman in her monthly period shall avoid drinking liquor. If a woman drinks liquor out of covetousness and not in the company of her husband, she is called Unmādinī (a mad woman). One should avoid her like a Cāṇḍāla woman.

68. The ratio of drinking liquors in the case of four castes beginning with the Brāhmaṇas shall be ten to eight or six to four. In the case of women it shall be half of the above. If they drink in the company of their husbands it shall be one-fourth of the above.

---

[12] Liquor-drinking is a great sin (Mahāpāpa). The remaining chapter deals incidentally with different types of wines in ancient India, the permission to non-Brahmin men and women to drink and strict prohibition for Brāhmaṇas even while worshipping 'Mothers' (*Mātṛ*-goddesses).

69-71. After drinking liquor out of delusion, a Brāhmaṇa should perform *Kṛcchracāndrāyaṇa* expiation. Or he shall repeat Gāyatrī Mantra or Jātavedasa Mantra ten thousand times. If a man repeats Ambikāhṛdaya Mantra he shall become pure. A Kṣatriya among the three castes shall be purified by repeating those Mantras half the number of times. In the case of women the number of repetitions shall be one-fourth or they can get the same done through Brāhmaṇas. One should repeat the Mantras a thousand times under water and become purified thereby.

72. Lakṣmī, Sarasvatī, Gaurī, Caṇḍikā, Tripurā, Ambikā, Vaiṣṇavī, Bhairavī, Kālī and Māhendrī are the Mothers.

73. There are other Śakti goddesses. In worshipping them the liquor prepared from honey is approved of. A Brāhmaṇa who has mastered the Vedāṅgas shall perform worship without wine.

74. Those who are unattached to worldly objects attain the greatest goal through their power (i.e. the power of Mothers). They shall eat only what is dedicated and offered to them first. Without thinking about other deities they must be meditated upon. They must identify themselves with Mothers.

75. This remembrance of the fact of the supreme power (Parā-Śakti) is prescribed as the expiation for all sins committed either knowingly or unknowingly.

76. The base fellow who drinks liquor without worshipping Parā Śakti shall stay in hell called Raurava for a period calculated at the rate of a year for every drop so-consumed.

77. He who drinks liquor with a desire for enjoying pleasures is the vilest of men. Excepting a fall from precipitous rock or immolation into the fire, there is no other means of atonement for him.

78-79. A Brāhmaṇa should not drink liquor out of delusion or for the sake of friendship or because of passionate addiction.

A Brāhmaṇa shall be purified of sinful defects due to the blessings of great men, by repentance of one's own action, by worshipping Parāśakti, by the observance of Yamas and Niyamas, by means of *Kṛcchracāṇḍrāyaṇa* expiatory rites calculated on the basis of the number of days (on which the sin is committed). If the sin is committed consciously the expiation shall be twice as much.

CHAPTER 8

Narration of Sexual Crimes (Agamyāgamana)

Note: This is chapter 3 in N.

Indra said:

What is *Agamyāgamana*? (carnally approaching a forbidden woman). What is its defect? What is the means of expiation? O noble sage, it behoves you to explain this in detail to me.

Bṛhaspati said:

2. One's own mother, sister, wife of the preceptor and the wife of one's maternal uncle—if one carnally approaches any of these, there is no means of expiation (for this sin).

3. The sin in carnally approaching one's sister is the same as in the case of contact with one's mother. The same is the result in contacting the wife of the preceptor. And the preceptors are of various types.

4. Beginning with *Brahmopadeśa*. (i.e. imparting the Gāyatrī Mantra) and ending with (the exposition) of the Vedanta philosophy, if everything is taught by one person alone, he is called *Mahāguru* (Great preceptor).

5. If *Brahmopadeśa* is imparted by one and the Vedas and Śāstras arc imparted by another or a number of other persons, the former should be known as *Ācārya* and each of the latter a *Desĭka*.

6. If one carnally approaches the Guru's wife, it is the ruin of his soul. If the wife of Ācārya is defiled, one should perform *Kṛcchra* and Atikṛcchra rites for twelve years, each of them lasting for six years.

7-8. If a beloved of the maternal uncle is approached, one should perform *Kṛcchra* rite for six years. If a Brāhmaṇa approaches a young woman of his own caste, he should observe fast for three nights and perform a hundred *Prāṇāyāmas*. If the woman of his caste is a harlot he becomes pure (by observing fast) for three nights.[13]

9-10. (He becomes pure) in five days after the contact with a Kṣatriya woman and in seven days after the contact with a Vaiśya woman. If one approaches any of the women of oilmongers, Kirātas, fishermen, labourers etc., the purity can be regained in twelve days or by worshipping *Dharāśakti* (the Śakti of Earth). If a Brāhmaṇa approaches a Śūdra or a Cāṇḍāla woman by mistake, he can become pure in a year.

11. Dāsī (a slave, harlot) is of four types: Devadāsī, Brahmadāsī, Svatantrā[14] (independent) and Śūdradāsikā. The first two are on a par with a Kṣatriya woman.

12. The other woman is equal to a prostitute and the next one like a woman of the loWest caste. If

[13] N. reads *dvirātrāt* 'for two nights.'

[14] *svadāsī*—'personal Dāsī' in N.

a Brāhmaṇa, out of delusion approaches his woman-slave, he shall acquire sin in the matter under reference.

13-14. If any one indulges in sexual contact with his own wife during the period of menstruation, he should perform the *Prājāpatya* rite. If she is another man's wife, the observance of the rite shall be twice as much. If she is a Kṣatriya woman, it shall be four times as much. If she is a Vaiśya woman, it shall be eight times. If she is a Śūdra woman, it shall be sixteen times as much. If she is of a mixed caste, it (the expiation) shall be thirty-two times. If she is a harlot, the expiation is the same as in the case of a Śūdra woman.

15. If a person, out of delusion, desires to cohabit with his wife during her monthly course, he shall become purified (after the act) only by taking bath, wearing new clothes and performing expiatory rites mentioned before.

16. After fasting for the remaining part of the day, he should take bath and perform religious rites. In the case of sexual contact with other women also, everything should be performed similarly.

17. If a person cohabits with a virgin without the legitimate marital rites, but with the permission of her parents, he shall become purified by observing fast for three nights. Further, he must marry only that girl.

18. If any one cohabits with a virgin given in marriage to another, he becomes purified after a quarter of the day.[15] If anyone carnally approaches a virgin with the permission of her parents he becomes purified in half a day.[16]

19. If a person with the knowledge of his parents cohabits with a girl for a month even when she is a virgin, he should be known as a Vṛṣala (Śūdra) excommunicated in all religious rites.

20. If a woman is married by one but another man cohabits with her with the knowledge of the parents, and if the second man dies, the woman does not become a widow. She can go over to the first man.

21. But she must get blessings of Brāhmaṇas and perform marital rites. Rites of renunciation[17] (?) should be performed So also the rites laid down in Śrutis, Smṛtis etc.

22. If a woman is at first married to a person but she is given to another by her father on the death of that man, she then becomes a mere tool in the hands of that man desirous of enjoyment of pleasures. She is not worthy of taking part in any holy rite.

23. The entire universe consisting of the mobile and immobile beings, beginning with Brahmā and ending with an ant, is said to be evolved out of the five elements and is endowed with four instincts.

24-27. They (the instincts) are concerned with food, copulation, sleep and fear. They exist for ever. (Partially defective text). Without food the creature cannot exist but food incites passion. Hence, passion is difficult to avoid, in the case of living beings. The creator of the universe made it in the forms of man and woman and through

---

[15] The Text N. shows that our text has mixed up some lines. The N. text reads differently:

kanyāgantā pitroranujñayā sārdhaṁ tridinena viśudhyati |

"A person going to a girl given to another but with the permission of the parents, becomes purified in three days".

[16] In N. this line is preceded by the line: ekena saṅgatām jñātvā yo'nyasmai pratiyacchati

The person who has full knowledge that his daughter goes with a certain person and still gives her in marriage to another should be known as a Vṛṣala (Śūdra) and be excommunicated in all religious rites.

[17] N. reads: *tayā karmāṇi* "she should be made to perform rites prescribed in. Śrutis and Smṛtis.

Cupid (God of Love and passion) caused the activity of the nature of creation, sustenance and destruction. If Cupid is active, the whole universe is active and if he recedes it gets dissolved.

Listen, I shall now mention the secret means whereby those who are not endowed with knowledge and intellect can attain salvation by means of activity alone.

28-32. (Mantra)—"Vāsudeva is identical with every thing. He is the ancient Puruṣa. This Lakṣmī is the original Prakṛti, the mother of the entire universe. For the satisfaction of five elements in each churning sexual intercourse is being carried out." If the sexual indulgence is after repeating this Mantra, both of them become persons of holy rites. There is no sin in their case.

This is in regard to those who have the power of penance. In the case of ordinary persons, downfall alone is in store. Further, this is in the case of one's own wife. Since fate is more powerful than they (?)

If the hearts of both have mutual identity, since the-minds of both melt with devotion to the Goddess, there is no sin in their case too, if the act is not committed on prohibited days.

33-34. (Mantra)—"This is Ambā, the Mother of the Universe. This man is Sadāśiva. For the pleasure of twenty-five principles, it is being churned now". If the churning is carried out with this Mantra, both of them become meritorious in their deeds, due to the power of this Mantra. There is no-sin in their case.

35. Listen to this, O Devendra. This is the greatest secret. It is the destroyer of all sins simultaneously.

36. One should be endowed with devotion and faith. After taking bath he should stand under water. Thereafter, he shall repeat *Pañcadaśākṣarī*[18] Mantra a thousand and eight times.

37. By propitiating Parāśakti, one gets liberated from all sins. Thereby the sins committed in the course of ten million Kalpas perish. He gets rid of all calamities and obtains all ambitions."

Discussion about prohibited things:

Indra requested:[19]

38. "O Holy lord, conversant with all holy rites and pious activities, O holy sage, engaged in the welfare of all livings beings, it behoves you to recount the special features of the sin due to contact.

Bṛhaspati said:

39. "The sin due to contact is mentioned to be of four kinds: *Kartā* (the perpetrator) is the most important one. The others in due order are *Sahokṛt* (collaborator), *Nimitta* (instigator) and *Anumata* (abettor).

40. The sin of these shall be thus: that of the latter is one-tenth of the preceding one. One's purity is in accordance with the manner mentioned before.

41-43a. The sin of the people selling the following things[20] becomes reduced to the tenth from the earlier to the later in the order in which they are mentioned:—

Liquor, the flesh of an animal killed with a poisoned weapon, gum resin, mushroom, onion, garlic, *wrightia antidysenteria*, a *gourd* called Mahākauśītakī, fruit of *Momordica monadelpha*,

---

[18] The esoteric fifteen-lettered mantra of Parāśakti is: *Ha Sa Ka La Hrīṁ Ha Sa Ka Ha La Hrīṁ Sa Ka La Hrīṁ.*

[19] The remaining chapter discusses the last Mahāpātaka viz association with those who have committed one of the Mahāpātakas. As in the case of incest, Smṛtis like Manu XI. 181, Yāj III 261 etc. have prescribed different penances for such sinners but there is no unanimity among them.

[20] vv. 41-45. list the prohibited things for sale.

fungus (Mushroom of coloured variety), a drug called Hastinī, a plant called Śiśulambikā *Ficus Religiasa*, the egg plant (the fruit of), the clearing nut plant, the wood apple, jasmine.

43b-45. The sin of taking food supplied by these people becomes reduced to the tenth from the earlier to the later in the order in which they are mentioned, viz.: One who sells (plots or buildings) forming part of a city or a village, the (implements etc.) of a Vaiśya, the articles presented to prostitutes, a servant, a citizen, a person staying in a remote village, a person *of* bad repute, a physician, a forest dweller, a Śaivite, a pimp, a person who sells cooked food, a person who maintains himself by dealing in weapons, a recluse and a person who censures Vedic conduct of life.

46-49. If one independently takes in an edible fried in oil, one shall point out the sin mentioned therein. He shall point out that the thing seen by them alone and eaten by them is free from sin.[21]

If one eats without being seen by others edibles fried in oil and cooked food belonging to Brāhmaṇas, Kṣatriyas, Vaiśyas and Śūdras the sin shall be one-fourth (?)

If a Brāhmaṇa eats the food prepared by his female slave and seen by her, the sin is half. If the cooked food is seen by a Veśyā (harlot) the sin is three-fourths. The cooked food of a cowherd, except the four milk products, shall be on a par with that of a Śūdra woman. The cooked food prepared in oil or ghee or mixed with jaggery taken from a Vaiśya does not become defiled.

50-52. A fallen Brāhmaṇa woman is on a par with a Vaiśya woman. There is no harm if the food is seen by her. If a Brāhmaṇa eats the food of a *Bruva* (Brāhmaṇa-impostor, a pretender) he shall perform a hundred Prāṇāyāmas. Or he shall repeat *Drupadād* Mantra (AV. 6.115.2-3) three times under water. Or he shall repeat *Idaṁ Viṣṇu* etc. (RV. 1-22-17) or *Tryambakam* etc. (RV. 7-59-12) under water. By observing fast for a night, he shall become free from sin.

53-54. Or he shall repeat the Annasūkta or the Mantra *Bhṛgurvai vāruṇi*. (Tait Up. III-1.1) and sprinkle water over the food repeating the Pāvamānika Mantras. He shall then repeat the verse *Brahmārpaṇam* etc. (*Bhagavad Gītā* IV. 24) observing holy rites. By observing fast for a night, he shall become pure.

55. If a woman eats the food of a *Bruva* etc., she shall feed Brāhmaṇas for a day. If a Brāhmaṇa takes their food in an emergency, he is not defiled thereby.

56. If a person takes food inspired seven times by the mantra *Idaṁ Viṣṇu* etc. (RV. 1-22-17) and meditates over it with the idea "I am He", he shall not become defiled.

57. Or he shall meditate on Śaṅkara, repeat the Mantra *Tryambakam* etc. (RV. 7-59-12) and meditate over it with the idea "I am He", he does not become defiled.

58-59.Listen, O Devendra, to these secret words of mine. One shall meditate upon goddess Parā Śakti, repeat *Pañcadaśākṣarī* Mantra and take food after dedicating the same to her. If he repeats this everyday, that Brāhmaṇa will never have the sin from the defect of food. He need not be afraid of poverty.

60-61. He need not fear sickness nor enemies. If he repeats the Mantra, he shall attain salvation. Everywhere and at all times he shall meet with auspiciousness.

Thus, O Śakra, the details regarding sins have been explained to you. So also means of atonement for them. What else do you wish to hear?

---

[21] vv. 46-59 throw light on complex social situation in ancient India and the superstition of pollution by sight.

CHAPTER 9

Churning of the ocean for Nectar

Indra submitted:

O Holy Lord, conversant with all types of holy duties, the foremost among those who know the (events of the) three units of time (i.e. past, present and future); sinful activities and the means of remedy thereof have been perfectly recounted by you.

2. What is that Karman of mine, as a result of which this mishap has befallen me?[22] What is the means of atonement for the same? Mention this, O most excellent one among those who speak fluently.

Bṛhaspati explained:

3. It is traditionally remembered that then[23] Danu was born of Diti and Kāśyapa and a daughter called Rūpavatī was also born whom the father (Kāśyapa) gave to Dhātā (in marriage).

4. An excessively brilliant son Viśvarūpa was born to her. He was always devoted to Nārāyaṇa. He was a master of the Vedas and Vedāṅgas.

5. Then the Lord of Daityas chose the son of Bhṛgu (i.e. Śukra) as his priest. You were appointed here in the kingdom of the Devas as Vāsava.

6. Prior to this when you were in Sudharmā (the Assembly Hall of Devas), a certain question was put by you in the presence of sages.

7. "Which is better, worldly existence or pilgrimage? What is its excellence? Be pleased to bless me with a decisive answer."

8-9. All of them began to answer but before that, as fate would have it, the following answer was given by me quickly.

"Pilgrimage is far more excellent than worldly existence." On hearing that the sages became furious and cursed me.

10. "Go immediately to Karmabhūmi, "Land of holy rites" i.e. Bharata (India) along with your sons limited in number due to poverty." On being cursed thus by those infuriated sages, I became dejected. I entered the city of Kāñcī.

---

[22] The story of Indra killing his preceptor Triśiras or Viśvajit on the suspicion of his complicity with Daityas and the consequent pursuit by Brahma-hatyā (the sin of Brāhmaṇa murder) and Lord Nārāyaṇa's division of Indra's sin of Brahmahatyā among women, trees and the earth is found in *Mbh. Udyoga* 9-3-4; *Śānti* 342.32-34 and 41 and *Udyoga* 9.43 southern recension and other Purāṇas.

[23] Our text reads '*tato*'—But N. reads *suto* 'a son'. *Smṛtaḥ* in V. 3a in our text and *suto* in N. means both. The texts presume that Danu is the name of a man and Kaśyapa was his father. Mbh. *Ādi* 65.12 clearly states that Danu was the daughter of Dakṣa and she was given in marriage to Kāśyapa. That is Kāśyapa was the husband and *not* the father of Danu. Other Purāṇas endorse Mbh. If *Smṛtaḥ* in V. 3a is emended as *Smṛtā* the verse means: 'A beautiful girl remembered by the name Danu was born to Diti and Kāśyapa.

11-12. On seeing the city devoid of a priest, you became worried in mind along with the Devas. For the sake of priesthood, Viśvarūpa was respectfully entreated by you. Viśvarūpa, the most excellent one among persons engaged in austerities, the sister's son of Dānavas, became the priest of Devas.

13. The priest of great power of penance did not have any excessive enmity towards Daityas. At that time the Lord of Daityas and Vāsava became equally powerful.

14. Then once O king, you became very furious and desired to kill the nephew of the Lord of Dānavas. With that desire you hastened to the forest where he was practising penance.

15-16. He was seated there along with the sages. He appeared like a mountain with three peaks.[24] By reciting the Vedic Mantras he caused the quarters to reverberate. He was completely engrossed in the Bliss of Brahman—you considered that (killing him) will be for the welfare of all living beings. With the favour of Īśa, all his heads were simultaneously chopped off by you.

17-18. On acquiring that sin, you were afflicted frequently. You went to a cave in the Meru and stayed there for many years. On hearing the words of sages, Brahmā came to know about the death of his son. Being distressed due to the grief over the death of his son, he became angry and cursed you.

19-20. "Due to my curse may Vāsava become immediately devoid of splendour and glory."

Devas then became leaderless and bewildered. They were harassed by the Daityas. Separated from you and me, they fled to the abode of Brahmā. After making obeisance to him, they reported him everything that had happened.

21. Thereupon, the self-born lord (god Brahmā) began to ponder over the remedy for that sin. But he was not able to find any such remedy.

22-24. Thereat, surrounded by the Devas, he approached Nārāyaṇa. After bowing down to him and eulogising him the four-faced Lord submitted to him the relevant facts.

After reflecting very much, the Lord of the world (Nārāyaṇa), with great sympathy, split the sin into three parts and assigned them to three different places viz. women, Earth and Trees. He granted boons too to them.

25-26. The boon then granted to the women was in contact with husbands and acquisition of sons in all seasons (or menstruation period). That granted to the trees of every type, was the ability to grow once again when cut.

Madhusūdana bestowed the boon of ability to fill up dugout places of the Earth. The sin began to function in them as menses in the case of women, exudation of sap in the case of trees and barren spot with saline soil in the case of the Earth.

27. You, Indra came out of that cave and became the leader of the Devas. You acquired the wealth and glory of kingdom due to the favour of Parmeṣṭhin [Parameṣṭhin?].

28-29. Pacified by him, Dhātā spoke to Janārḍana —"My curse will not be in vain. Let it take effect after the lapse of some time" (O Hari—N).

On hearing the words of the sage of unmeasured splendour, the Lord became delighted. Conversant with the shape of future events he went away silently.

30. Till this time you were ruling over the three worlds and being arrogant on account of your glory and suzerainty, you caused harm to the Kailāsa mountain.

31. Sage Durvāsā, the Holy Lord, was sent by the omniscient Lord Śiva. Desirous of suppressing your haughtiness sage Durvāsā cursed you.

---

[24] Viśvarūpa had three heads and was hence called *Triśîras*.

32. The result of both the curses has been the same. See, the three worlds have become devoid of glory and brilliance.

33. *Yajñas* are not being perforated nor *Dānas* (charitable gifts) are being distributed. O Vāsava, there is neither *Yama* (Restraint on the sense-organs) nor *Niyama* (holy observance of vows etc.). Penance and austerities are not found anywhere.

34. All the Brāhmaṇas are devoid of glory and splendour. Their minds are overpowered by covetousness. They are devoid of inherent strength and deficient in courage. All of them have become more or less Atheists.

35. The earth has lost all its essential juice and herbal products. It is becoming more and more feeble and powerless. The sun has a dim and grey disc; the moon is bereft of its lustre.

36. The Fire God is lacking in lustre, his form being adversely affected by wind and dust. The spaces of quarters, are not bright and the sky is not clear.

37. Devas are weak. They appear entirely different. The three worlds including mobile and immobile beings are on the verge of ruin."

Hayagrīva said:

38. "Even as Bṛhaspati and Mahendra were conversing thus, Malaka and other great Daityas attacked *Svargaloka* (Heaven).

39. Haughty on account of their physical strength, they chopped off all trees in the whole of Nandana park. They hit and beat the gardeners with different weapons.

40. They smashed down the rampart wall and rushed in the city. They thrashed and tortured the Suras staying in their palaces.

41. Particularly, they abducted the gem-like (beautiful) celestial Damsels. Thereupon, the Devas who were completely afflicted cried loudly.

42. On hearing such a noisy tumult, Vāsava left his seat and began fleeing followed by all Devas.

43. After reaching the abode of Brahmā, Vṛṣā (i.e. Indra) with gloomy face recounted factually the entire activity of the Daityas.

44. On hearing it, Brahmā the creator of the worlds glanced at Harihaya (Indra) whose splendour and lustre had been destroyed and who had been accompanied by all Devas and said this to them.

45. "O Indra, do seek refuge in Mukunda along with all Devas. That destroyer of Daityas will bring about your welfare."

46. After saying this, Brahmā himself, the grandfather of the worlds, went to the Ocean of Milk accompanied by him as well as Devas.

47. Then Brahmā and other Devas eulogised Lord Janārdana, the great ruler of the worlds with excellent words.

48. Then the delighted lord Vāsudeva, the eternal lord who is eager to protect the universe, told Devas.

Śrī Bhagavān said:

49. "I shall perfectly bring about an increase in your case by means of my brilliance alone. What is being suggested by me may be carried out by you all.

50. Cast down into the Ocean of Milk all types of medicinal herbs. Get into an alliance with those Asuras and do everything in collaboration with them.

51. Make the Mandara mountain your churning rod[25] and Vāsuki your churning rope. I shall stand near to help you, O Suras. May the churning for the Nectar be carried out.

52. All Dānavas should be addressed in a conciliatory manner "Of course the benefit (of churning the ocean) is common to you and to us".

53. All of you will become strong and immortal by drinking nectar that will come out when the ocean of milk is being churned.

54. I shall manage everything in such a manner that the Daityas will only exert themselves but will not get any part of Nectar".

55-56. All those Suras who were advised thus by Śrīvāsudeva made an alliance with the Daityas of matchless power.

The Suras and the Asuras brought various kinds of herbs and cast them into the Ocean of Milk. They made the Manḍara mountain which was spotlessly purer than the moon, their churning rod and Vāsuki the churning rope. With very great effort they began to churn the ocean.

57. The gods were allotted places near the tail of Vāsuki. The sons of Diti were employed by Śauri (Viṣṇu) at the portion of the head.

58. Although the Daityas were very powerful, they became pale and devoid of brilliance when their bodies were scorched and singed by the fiery breaths of that (serpent).

59. The Suras who were pulling at the portion of the tail were rendered robust and devoid of fatigue through a favourable gust of wind induced by Viṣṇu.

60. In the middle of the Ocean of Milk, the exceedingly lustrous lord in the form of primordial Tortoise became the basis and support of the Mandara mountain that was rotating therein.

61. Mādhava pulled Vāsuki speedily from the midst of all Devas by assuming a separate form and from the midst of Daityas by assuming another form.

62-65. In the form of Brahmā (*Kūrma*—Tortoise, in N) he supported the mountain that had occupied the ocean. In another form, that of the divine sage (i.e. Nārāyaṇa), he enlivened Devas and rendered them more powerful and robust frequently with great brilliance.

By means of another splendour and radiance that could withstand use of force, the omnipotent Janārdana revived the serpent.

When the Ocean of Milk continued to be churned by the Devas and Dānavas, Surabhi (the Divine Cow), honoured by the Suras came up in front of them. At that time, O ascetic, the Devas and Daityas attained great joy.

66-69. When the Ocean of Milk was once again churned by the Devas and Dānavas, goddess Vāruṇī with tremulous eyes on account of inebriety, rose up even as the Siddhas in the firmament began to think—"What is this"? She smilingly stood in front of the Asuras.

The Daityas did not accept her. Therefore, they became Asuras. They were given the appellation Asura in the sense "Those who do not have *Surā* (liquor)".[26]

Thereupon, she stood in front of Devas. On the direction given by Parameṣṭhin (Brahmā) Devas

---

[25] The story of churning the milk-ocean for nectar appears in *Mbh. Ādi.* 18, VR 1.45, Bh. P. VIII 6, 7 and other Purāṇas all affirming pro-sura role of Viṣṇu. This Purāṇa is no exception as can be seen from vv. 49-54. The episode reflects against the greatness of Viṣṇu.

[26] A popular etymology: A-sura (Non-wine-imbibers). Originally it is derived from ^*as*—'to throw'—who threw out gods. But in Vedic it is used with Varuṇa and as an adj. it means 'divine', 'Supreme Spirit' (MW 121-1). The A-sura is a later formation come to be supported by such Purāṇa episodes as in vv. 66-69.

joyously accepted her. In view of the fact that they accepted Surā, they became glorified by the appellation Sura.

70. When the churning proceeded ahead, Pārijāta, the great tree, appeared in front of them rendering the region around fragrant by means of its sweet smell.

71. The intelligent groups of celestial damsels, of excessively beautiful forms, O divine sage, appeared in front of them, captivating the minds of all people.

72. Then the moon of cool rays rose up. Maheśvara took it up. The different kinds of poison rose up. The species of Nāgas accepted them.

73. Then the gem named Kaustubha came up. Janārdana took it. Thereafter, the great medicinal herb named Vijayā (Hemp), that caused intoxication through the smell of its leaves, was born. Bhairava accepted it.

74. Then, dressed in divine robes lord Dhanvantari, himself stood up holding a pot filled with Nectar in his hand.

75. Then, O storehouse of austerities, Devas, Daityas and sages all round became delighted and contented.

76. Then, from that great Ocean of Milk, goddess Śrī, the bestower of boons, came up holding a lotus in her hand and seated in a full blown lotus.

77. Then with a contented heart, all sages eulogised the Great Goddess Śrī by means of Śrī Sūkta[27]. The Gandharvas sang well.

78. All the groups of celestial damsels, the leader of whom was Viśvācī, danced. The Gaṅgā and other sacred rivers approached her for the purpose of her bath.

79. Taking up the water kept in a sacrificial vessel (gold vessel in N.) the eight elephants (supporters) of the quarters bathed goddess Śrī occupying the lotus.

80. The Ocean of Milk in an embodied form gave her a lotus garland. The excellent and valuable Tulasī that was born then identified itself with Hari.

81. Viśvakarmā bequeathed her all divine ornaments. Wearing divine garlands and robes and adorned with divine ornaments, Ramā proceeded towards the region of the chest of Viṣṇu even as all were watching her.

82. Tulasī was held by Viṣṇu of great potentiality. Goddess Lakṣmī with the region of the chest of Viṣṇu as her abode, the Great Goddess of all the worlds, looked at the Devas with eyes as if melting with compassion.[28]

[27] A supplementary (*khila*) Sūkta after RV. IV. iv. 34.

[28] The list of 'Jewels' that were churned up from the milky ocean and their order of coming out differs in other Purāṇas. For example, the Bh. P. VIII. 8 gives the following order and list of the 'jewels': 1. Surabhi (the divine cow), 2. Uccaiḥśravas (a horse), 3. Airāvata (an elephant), 4. Kaustubha (a jewel), 5. Pārijāta (a flowering tree), 6. Apsaras (Divine damsels) 7. Lakṣmī (a goddess), 8. Vāruṇi (the wine-deity) 9. Dhanvantari (with a jar of Amṛta), the Bhāgavata list does not include Candra, Viṣa (poison absorbed by Nāgas) and Vijayā (Hemp) given in our text.

CHAPTER 10

Manifestation of Mohinī.

Hayagrīva said:

Then, on being accepted and assisted by lord Viṣṇu of great might, the exceedingly courageous Devas with Mahendra as their leader, became highly delighted.

2. Malaka and other Daityas had become adversely disposed towards Viṣṇu, so they were abandoned by Śrī (the Goddess of Glory and Fortune). Hence, they were extremely dejected.

3. So the Daityas snatched away the golden vessel that contained the excellent essence of nectar and that had been held in his hands by Dhanvantari. Thereat a violent dispute arose between the Asuras and Devas.

4. In the meantime, Viṣṇu, the sole protector of all the worlds, earnestly propitiated Lalitā[29] whose form was in union with his own.

5. On seeing the dreadful battle between the Suras and Asuras, Brahmā went back to his own region and Śambhu remained in Kailāsa.

6. Vṛṣā (Indra) fought with Malaka, the leader of the Daityas. All the Suras fought with Asuras.

7. The lord (Viṣṇu), the leader of Yogins, propitiated Māheśvarī. By meditating solely on her, he became identical in form with her.

8. She fascinated and enchanted everyone. She was the very heroine incarnate of the sentiment of love. She was richly clad in a seductively charming dress and she was bedecked with all ornaments.

9. After stopping the terrific battle between the Suras and Asuras, she enchanted the Daityas with her smile and said:

10. "Enough of fighting. Of what avail are the weapons that tear and pierce the vulnerable points? Of what avail are vain and harsh utterances that cause parched throats?

11. I myself shall be the impartial Mediator between you and the heaven-dwellers. Both you and these Devas have worked strenuously in this enterprise.

12. I shall distribute this wonderful nectar equally among all of you. The excellent vessel of nectar should be handed over to me".

13. On hearing those words of hers, the Daityas were deluded by her utterances. Foolishly they gave the vessel of nectar to her.

14. That lady of exquisite beauty that could fascinate the entire universe, made separate rows of seats for the Suras and Asuras.

15. Standing in between the two rows she spoke to the Suras and Asuras—"All of you be quiet. Everything will be given by me in due order".

16. All of them unanimously accepted her statement. That lady powerful enough to delude the entire world, began to distribute.

---

[29] This being the glorious story of Lalitā, Viṣṇu is shown to have propitiated Lalitā to assume the enchanting form of Mohinī. No other Purāṇa mentions this.

17. She made clinking sounds with her golden ladle. The auspicious bangles jingled and tinkled. Equipped with beautiful ornaments, she shone like the most exquisite of all fine arts.

18. In her beautiful left hand that resembled a lotus, the pot of nectar shone brilliantly. At the outset, she served the nectar in the row of the Devas by means of her ladle.

19. Even as she was serving thus in due order, Saiṁhikeya (Rāhu) who was sitting in the middle (of the row of Devas) was pointed out to her by the moon and the sun. She cut him off with the hand holding the ladle. His head alone that had consumed the nectar went over to the sky.

20. Even after seeing it, the Asuras who were deluded remained quiet. In this manner, she distributed the entire quantity of nectar among the Devas. She placed the vessel in front of the Asuras and vanished.

21. On seeing the empty vessel, all the Daityas and Dānavas became excessively furious. They desired to fight too.

22. Indra and all other Suras had become stronger due to their imbibing the nectar. With their weapons they fought the weaker Asuras.

23. On being hit and pierced by the excellent Suras, hundreds of leading Dānavas went to the ends of quarters and many went to the Pātāla.

24. The lord of the Devas who was glanced at (favourably) by the Goddess Śrī, conquered the Daitya named Malaka and got back his own glory.

25. After regaining his throne, Mahendra, the conqueror of demons, protected the three worlds as before, duly attended by the Suras.

26. As before, all the Devas roamed about as they pleased without fear, in the three worlds consisting of mobile and immobile beings. They were delighted in their minds for ever.

27. After observing these activities of Mohinī, sage Nārada, who was surprised very much and who used to move about as he pleased, went to Kailāsa.

28. He was permitted by Nandin to go in. He bowed down to Parameśvara (god Śiva). On being duly received by that lord, he was gratified and he took his seat.

29. When the sage who habitually sported about as he pleased, was seated, the great lord, the consort of Pārvatī, fair in complexion like crystal, asked him.

30. "O Holy Lord conversant with everything that has taken place, O divine sage who have sanctified the seat you occupy, O Sage fond of provoking quarrels, what about the tidings there of the heaven-dwellers?

31. Who has won, the party of Suras or that of Asuras? What is the news regarding the Nectar? What is being done by Viṣṇu?"

32. On being asked thus by Maheśa, the excellent sage Nārada who was extremely delighted and surprised spoke.

Nārada said:

33. "O lord, you know everything because you are omniscient. Still, everything will be reported by me now, since I have been asked by you.

34. When such a terrible battle took place between the Daityas and the heaven-dwellers, Ādinārāyaṇa of glorious brilliance assumed the form of Mohinī.

35. On seeing that lady wearing grand splendid ornaments, the very embodiment of the sentiment of Love and Romantic feelings, the Suras and Asuras desisted from their active fighting.

36. The Daityas who were deluded by her Māyā, were requested (to hand back) the vessel of nectar. Immediately they gave it to her and made her the arbitrator.

37. After receiving it with a captivating smile, that goddess distributed the entire quantity of nectar among the Devas.

38. Not being able to see her because she had vanished and finding the vessel (of nectar) empty, the Daityas became furious. They with their faces blazing (flushed) with anger, rose once again to fight.

39. Since they had imbibed nectar, the immortal ones became more powerful with excessive exploits. Defeated by them and almost destroyed by them, the great Daityas went down to Pātāla."

40-41. On hearing about this episode, the immutable lord of Bhavānī hurriedly sent away Nārada. Musing constantly on what he (Nārada) reported to him and being wonderstruck, he, accompanied by Pārvatī, but unknown to all his attendants (Pramathas) and (even) to Nandin, Skanda and Vināyaka, approached Viṣṇu.

42. On seeing Lord Śiva accompanied by his consort riding his vehicle (the bull) arrived at the shore of the (milky) ocean, Viṣṇu got up from his seat, the body?? the serpent (Śeṣa) and came over to him.

43-44. After getting down from his vehicle, Īśa stood there accompanied by Pārvatī. On seeing him Acyuta, Viṣṭaraśravas, (i.e. Viṣṇu) hastened to him. He received him duly with materials of welcome and worship. With great joy and love, he embraced the consort of Bhavānī very closely and asked him the purpose of his visit.

45-46. Māhādeva requested him—"O lord Puruṣottama, O glorious Lord and master of great Yogic practice, show me that beautiful form of excellent magnificence, charming in every respect, which had been assumed by you—the form that bewitched and fascinated everyone, and which surpassed the power of the mind (imagination) and of speech (being beyond description).

47. I wish to see that form of yours which is the presiding deity of the sentiment of love. It should, by all means, be seen by me. Indeed, you are like ṭhe divine cow that yields everything that is sought."

48-49. On being repeatedly requested thus by Mahādeva, Hari the Lord and master of great yogic practice, meditated with single-minded devotion on that (supreme deity), by meditating on whom that matchlessly miraculous form had been obtained by him (before). Smiling a little, he said,—"Be it so" and then vanished.

50. Śarva repeatedly sent his glances all round. Then he saw a beautiful garden in a certain place, the like of which had never been seen before.

51. The bees were drinking honey and amusing themselves among rows and rows of full blown blossoms. The quarters were rendered fragrant by the sweet smell from bunches of Campaka (*michelia campaka*) flowers.

52. Cuckoos were revelling and fluttering (by imbibing) the liquor-like nectar from bunches of mango blossoms. Peacocks were engaged in dancing sports among stumps of Aśoka trees.

53. The humming sound of the swarms of bees appeared to be superior to the note of lutes. The garden shone brilliantly on account of Pāṭalī (*trumpet flowers*) red in colour and having excessive fragrance.

54. It had an elegant charm with the clusters of the flowers of Tamāla (*xanthochymus pictorius*), Tāla (*palm tree*) and Hintāla (*phoenix*) appearing like a garland. It was well decorated by means of unspoilt splendour and magnificence of lotus blossoms in the ponds along the borders.

55. It abounded in full blown flowers and beautiful sprouts moving gracefully in the gentle breeze. It was rendered fragrant by the continued flow of sweet smell of flowers therein, that excelled even the flowers of heavenly tree Santāna.

56. A beautiful woman was seen at the foot of a Pārijāta tree, there in that garden full of flowers and pleasing to the minds of all people.

57. She was reddish fair in complexion like the rising sun. She was proud of her fresh youthfulness. (Defective text). Her feet, nails and lips were excellent and ruby-coloured.

58. By profuse application of the splendid red dye and lac, her feet were blood-red in colour. She was very charming; with lotus-like feet adorned with anklets producing sweet tinkling notes.

59. Her shanks were capable of suppressing the pride of the quiver of the hero Anaṅga (Lord of Love). She shone charmingly with her thighs resembling the trunk of an elephant as well as the stern of a plantain tree in complexion (as well as shape).

60. Her excellent buttocks were covered with a soft glossy silk of very fine texture and pink colour. She was very brilliant in appearance with big hips and loins.

61. A golden girdle studded with freshly cut ruby stones heightened her beauty. From her navel of deep depression resembling a deep eddy, the beautiful lustre of her *Trivalī* (skin in three folds considered to be a symbol of beauty) rose up like waves.

62. Hundreds of pearl necklaces covered her breasts resembling buds about to burst open and moved about as if in swing. Her frail waist was pressed down by her weighty and excessively plump breasts.

63. She had arms tender like the Śirīṣa (*acacia sirissa*) flowers. She was bedecked in bangles and bracelets. In her fingers she had rings. Her neck was beautiful like the well polished conch-shell.

64-65. Her chin was curved and shone like a mirror. Her lips were red in colour. Her bright shining white teeth were set in beautiful rows. They resembled the moon. They had the lustre of jasmine bud. She appeared to reveal and radiate moonlight. She shone with nose-rings[30] with big pearls.

66. Her braid of hair tied up neatly and adorned with the inner petals of Ketaka flowers shone well. Her eyes were long and fascinating. Her forehead resembled half the disc of the Moon. Her beautiful forelocks were neatly arranged.

67. Her ears were adorned with ear-rings studded with rubies beautifying the tips of the ears. The betel leaf preparation that she was chewing was rendered fragrant by scented juice, camphor and musk.

68. Her face was as sweet as the disc of beautiful autumnal moon; the mark on her forehead made of Kastūrī (musk) shone gorgeously. She had beautiful tresses of hair thickly grown and bluish black in colour.

69-71. The saffron powder applied on the parting line in the middle of the head increased her lustre. Her ornament *Uttaṁsa* (a chaplet-like ornament worn on the crown of the head) shone like the digit of the moon. Her eyes were tremulous with excessive rapture. She was in extremely romantic and amorous guise bedecked in all sorts of ornaments. On seeing that lady engaged in playing with her ball with the jewels (jewelled ornaments like bangles etc) swinging to and fro, Īśvara (Śiva) immediately left Umā and ran after that lady.

72. On seeing her beloved husband running thus, Umā was very much shaken by surprise. She censured herself and her beauty, overwhelmed with shame and envy, she stood there silently with the head bent down.

73. Śiva caught her somehow and embraced her frequently. Shaking him off repeatedly, she too ran far away.

---

[30] The mention of nose-ring shows that this work (*Lalitopākhyāna*) must be later than the 10th cent. A.D. (P. K. Gode had adduced adequate evidence to prove this). Rock-cut temples and frescos of pre-10th cent. period do not show nose-rings.

74. Seizing her once again, Īśa who was completely under the influence of the God of Love embraced her impetuously. His semen dropped down then.

75. Mahāśāstā, the Lord of great strength, was born therefrom. He was capable of dispelling the arrogance of many crores of leading Daityas.

76. Due to the contact with the drops of that semen, O suppressor of Vindhya mountain, the earth assumed the colour of silver and gold instantly at different places.

77. Similarly that deity Viśvamohinī (the enchantress of the universe) vanished. Turning back in the company of Gaurī, Giriśa (Śiva) too went to his mountain.

78. I shall tell you a wonderful thing, O husband of Lopāmudrā. Listen, this has been in my heart. It has never been revealed to anyone.

79. Formerly, there was a demon named Bhaṇḍāsura. He was the leader of all Daityas. He had harassed Devas formerly in various ways as he pleased, since he was very clever.

80. From his right shoulder he created a Daitya named Viśukra who was capable of protecting his species. He was on a par with Śukra and conversant with all thoughts.

81. He created Viṣāṅga of defiled crest from his left shoulder. Bhaṇḍa, the Dānava, created a sister too named Dūminī.

82. In the company of his brothers of fierce valour, this demon killed all his enemies. With increased heroism and prowess he hit and hurt the entire cosmos.

83. On seeing him enkindled in spirit and splendour, Brahmā, Viṣṇu and Maheśa began to flee immediately. They stayed in their respective abodes permanently.

84. At the very same time, stupefied on being thrashed by his arms, the groups of heaven-dwellers found themselves incapable of even breathing.

85-86. Utterly bewildered and frightened some of them hid themselves deep within the nether worlds; some in the waters of the ocean; some in the corners of different quarters and some in bushes (on the tops) of mountains. They abandoned their wives, women-folk and children. The Ṛbhus (i.e. Devas) lost their offices of power. They began to roam about in disguise.

87. Bhaṇḍa considered everyone no better than a blade of grass—every one namely Yakṣas, Great Serpents, Siddhas and Sādhyas, although they were highly arrogant of their ability to fight. He did not mind even Brahmā, Padmanābha (Viṣṇu) and Rudra as well as Indra, the wielder of thunderbolt. Thus Bhaṇḍa ruled over all the worlds.

88-90. It was to kill Bhaṇḍāsura and to protect the three worlds, O Sage, that the third form (of the Goddess) rose up from the fire of great sacrifice. They called the Goddess of this form Lalitā and Parā Devatā (the Supreme Deity). Her four arms are adorned with *Pāśa* (noose), *Aṅkuśa* (goad), *Dhanus* (bow) and the highest Śakti, having her form identical with the supreme Brahman. Adept in conducting warfare, she killed Bhaṇḍa the leading Daitya in a battle.

CHAPTER II

The Appearance of Demon Bhaṇḍa.

Agastya said:—

How was Bhaṇḍāsura born? How did Tripurāmbikā originate? How did she smash him in battle? Mention everything in detail?"

Hayagrīva said:

2-5. After leaving Dākṣāyaṇī and destroying her father's Yajña, Śiva became engrossed in the Self, the essence of bliss and knowledge, and observed his own spirit by means of his Self. He entered the region on the border of the Himavān on the banks of Gaṅgā, where he was attended upon by the sages. He became characterised by the quality of being indifferent to the mutually opposed pairs (*Dvandvas*). That lady of resolute determination propitiated Śaṅkara for a long time. After abandoning her body (i.e. as Dākṣāyaṇī), she took rebirth as the daughter of Himālaya.

6. The lord cupid of mountains heard from Nārada that his daughter had been Rudrāṇī. Hence, he placed her near Śiva for the sake of serving him.

7. In the meantime, the Devas were harassed by Tāraka.[31] On being advised by god Brahmā, they called cupid (the God of Love) and said thus:

8. "At the beginning of the period of creation, lord Brahmā began procreating all subjects; But he never had pleasure or satisfaction in his mind. He performed penance for a long time mentally, verbally and physically.

9. Thereupon, the delighted Lord Viṣṇu the bestower of boons unto all embodied beings appeared there accompanied by Lakṣmī. He asked Brahmā to choose any boon as he liked.

Brahmā said:

10. "O lord, if you are pleased, let it be that I shall be able to create this entire universe consisting of mobile and immobile beings, without any strain. Let me be able to create, everything through your grace".

11. On being implored thus by Brahmā, the Lord glanced at Mahālakṣmī. Indeed, it was at that time that you manifested yourself, assuming a form that could enchant the universe.

12. For serving you as weapons, the flower-arrows and the sugarcane bow were given to you. The delighted Hari granted you invincibility and the state of being always a Victor.

13. This (Brahmā) creates living beings through the cause i.e. one's own *Karman* (past action), you shall be the witness through your own folk (aides). May you thus enjoy pleasure.

---

[31] An Asura chief (PE, p. 786) on the basis of some Purāṇas states that he got a boon from Śiva 'that none other than a son born to Śiva should be able to kill him'. Our text here (vv. 16-17) attributes the granting of the boon to god Brahmā. Śiva was a widower then and he must be persuaded to marry to beget a son for killing Tārakāsura. Hence, the deputation of Cupid the God of Love resulting in Kāma's being burnt as narrated in the subsequent story.

14. O Cupid, Brahmā to whom boons have been granted, places the burden on you and realises mental satisfaction and remains care-free even today.

15-17. Your strength and vigour will never be ineffective, your valorous exploit can never be futile. Though gentle and tender, your flowery weapons can never be in vain.

There is a Dānava named Tāraka to whom Brahmā had granted boons. He harasses all the worlds. Particularly he torments us. He has no cause to fear except from Śiva's son.

18. Excepting you no one else can even say anything on this great task. This task can be achieved by you by means of your own hands, and not through anyone else.

19. Accompanied by Gaurī, and surrounded by the sages, Śiva is now staying in the beautiful region of Himācala. He is engrossed in the supreme Being.

20. Urge him on to Gaurī. His son will then be born. Save us, O mighty one, by performing this task that can be easily accomplished."

21. On being entreated by the Devas thus, and being repeatedly eulogised, the Cupid proceeded towards the ridge of the Himavān for the sake of his own destruction (as it happened later on).

22. The lord of Love with his weapon of flowery arrows raised, saw Īśāna seated there with his eyes closed and engrossed in propitiating something.

23. In the meantime the daughter of the Himavān, equipped with wonderful personality came there with a desire to serve and propitiate Śiva.

24. The excessively powerful lord of Love, Smara saw there, Girijā (Pārvatī) engaged in serving god Śambhu after approaching him with sweet scents, flowers and other materials of offerings.

25. Invisible to all living beings, he stood firmly not very far from him (Śiva). With his excellent flowery arrows he pierced Maheśvara.

26. On being hit by those arrows Śiva became one whose consciousness was completely permeated by the God of Love. Forgetting all his duties, he glanced at Gaurī, who was standing by him.

27. Regaining his fortitude and mental steadiness, he began to think what it was (that had upset him.) Then he saw in front of him the cupid, the Lord of Love, with flowers for his weapon standing in readiness to attack.

28. On seeing him, the trident-bearing Lord Śiva who was competent to burn the three worlds, opened his third eye and burned the shark-bannered lord Cupid.

29. On being slighted thus by Śiva, daughter of the mountain became dejected. Thereafter, with the permission of her parents, she went to the forest for performing penance.

30. On seeing the ashes of the Cupid, Citrakarmā, the Lord of Gaṇas, made a man of wonderful form by means of those ashes.

31. Rudra saw in front of him that person of wonderful form. Instantaneously he came to life as though Kāma had become embodied once again. He was excessively powerful and highly refulgent with the lustre equal to that of the midday sun.

32. Citrakarmā embraced him joyously with his arms and said, "O son, eulogise Mahādeva. Indeed he is the bestower of achievement of all objects."

33. After saying this, that person of immeasurable intellect taught him the Mantra *Śatarudriya*. The boy bowed to Rudra one hundred times repeating the *Śatarudriya*.

34. Then the delighted lord Mahādeva with Bull as his banner, asked him to choose any boon he liked. The boy then chose the boon.

35. "Half of the power of my antagonist will be united with my strength. Let my arrows make his important missiles and weapons futile."

36. After promising him "Be it so" and pondering over something, the Lord granted him the power to rule the kingdom for sixty thousand years.

37. On observing this conduct the creator said "Bhaṇḍ, bhaṇḍ"[32] Therefore, he is being called Bhaṇḍa in worlds.

38. After granting this boon to him and bestowing on him missiles and weapons, the Lord vanished there itself surrounded by all groups of sages (?)

[32] √*bhaṇḍ*—'to be fortunate'. Probably 'bhaṇḍītī' was a blessing.

CHAPTER 12

Manifestation of Lalitā.

Hayagrīva said:

Since he (Bhaṇḍa) was born of the fire of anger of Rudra, the mighty Bhaṇḍa became a Dānava of dreadful nature.

2. Then Śukra, the extremely refulgent preceptor of the Daityas, came to him. Hundreds of very powerful Daityas too came to him.

3. Urged by the son of Bhṛgu (i.e. Śukra), Bhaṇḍa called Maya, the original architect and engineer and artisan of the race of Daityas, and spoke these meaningful words:—

4. "It was at Śoṇitapura'[33] that all leading Daityas stayed before and ruled the three worlds. Go there and re-build the city."

5. On hearing those words, the architect went to that great city and by means of his imaginative mind and power of vision, rebuilt the city to make it resemble the city of the Devas.

6. He (Bhaṇḍa) was crowned by Śukra and the mighty Daityas. Due to that great glory, he shone with great refulgence.

7. Bhaṇḍa wore on his head the crown that shone like the rising sun and that was placed (on his head) by the son of Bhṛgu. Formerly, it had been given to Hiraṇya-Kaśipu by Brahmā. It was lively and indestructible. It had been worn by many Daitya rulers.

8. Two lively Camaras (i.e. chowries) were used by him as his insignia. They resembled the moon. They had been made by Brahmā. Neither sickness nor miseries could assail one by resorting to them.

9. He (Śukra) presented him an umbrella formerly made by Brahmā himself. People seated in its shade were never affected by even crores of missiles.

10. (The preceptor) gave him a bow named Vijaya and a conch called 'the killer of enemies'. He gave him other very valuable ornaments too.

11. He presented him an everlasting throne dazzling like the sun. Seated on the throne and bedecked in all ornaments he became magnificently brilliant like a gem that had been whetted.

12. He had eight mighty Daityas (as his assistants), viz.: Indraśatru, Amitraghna, Vidyunmāli, Vibhīṣaṇa, Ugrakarmā, Ugradhanvā, Vijaya and Śruti-Pāraga.

13. He had four beautiful wives, viz.: Sumohinī, Kumudinī, Citrāṅgī and Sundarī.

14. All the Devas including Vāsava (Indra) who understood the (exigencies of the) time served him. He had thousands of chariots, horses, elephants and foot-soldiers.

15. Noble ones with huge bodies, they were very proud of their victory. All the Dānavas followed the directives of the son of Bhṛgu (i.e. Śukra).

---

[33] Although Assamese claim Tejpur as ancient Śoṇitapura, the claim of Śoṇitapura on the bank of Kedār-Gaṅgā or Mandākinī about six. miles from Uṣāmaṭh in Kumaun appears more acceptable—De, p. 189.

16. They worshipped god Mahādeva abiding by the injunctions (cult?) of Śiva, The Dānavas possessed sons, grand sons and ample wealth. Yajñas were being performed all round in every household.

17. Ṛg, Yajus and Sāman Mantras were frequently chanted in all the houses of Daityas. Mīmāṁsā, Nyāya and other systems of philosophy too were studied in every house.

18. The Devas accepted Havya offerings in the Yajñas of the Daityas too as in the case of important hermitages of sages and Brāhmaṇas.

19. Even as Bhaṇḍa carried on all these activities with great pride in his victory, sixty thousand years elapsed like half of a moment.

20-21. On seeing the Daitya increasing in power of penance and physical strength and Indra deteriorating in prowess, the consort of Kamalā (i.e. Viṣṇu) all on a sudden created a Māyā that enchanted the worlds. Janārdana, the Lord of the Devas, told that Māyā:

22. "Fascinating and deluding all living beings by your own power do roam about as you please. No one will find you out.

23. Go hence immediately and enchant Bhaṇḍa, the leader of Daityas. Ere long, you will enjoy all worldly pleasures."

24. After receiving this boon, Māyā bowed to Janārdana and requested for a few of the chief celestial damsels for assistance.

25. On being requested by her, the Lord sent some celestial damsels. Accompanied by those ladies, chief of whom was Viśvācī, that fawn-eyed lady (i.e. Māyā) went to the excellent shore of Mānasa[34] lake where brilliant trees grew up.

26. It was there that the leader of the Daityas was sporting about in the company of his women. There, at the root of a Campaka tree, the fawn-eyed woman took up her residence and began to sing in sweet notes.

27. Then the leader of the Daityas came there surrounded by his mighty ministers. He heard the note of the lute and saw the excellent lady.

28. On seeing that lady beautiful in every limb like another streak of lightning, he fell into the deep abysm named Cupid of an illusory nature.

29. His ministers too became deeply affected by Kāma (lord of Love) in their hearts.

30. On being requested continuously by the leader of Daityas and those (ministers also), the Māyā lady as well as her assistant damsels instantly promised them adequate pleasure.

31. On attaining those ladies, the chief of whom was Mohinī, they derived the greatest pleasure because (ordinarily) they could not be obtained even by Aśvamedha and other great Yajñas.

32. They forgot the Vedas and lord Umāpati (Śiva) too. They forsook Yajñas and other auspicious rites.

33. Their priest too was struck down by contemptuous disregard. Thus ten thousand years passed by as though it were a mere Muhūrta (48 minutes).

34. When the Daityas were thus deluded, O Brāhmaṇa, the Devas including Vāsava, became liberated from torment. They derived great pleasure.

35. Once, sage Nārada came there and saw Devendra seated in his throne and surrounded by all Devas.

36. After bowing down to that noble sage sinning brilliantly like fire, the Lord of Devas stood up in reverence with palms joined together and spoke these words:

37. "O Holy Lord, conversant with all sacred rites, the most excellent one among, those who

[34] The Purāṇa-writer had little idea that there are no trees near Mānasa lake. It is a poetic vision of the lake.

know the *Parā* and *Aparā* (the greatest thing and the lesser ones), you visit only such places as you wish to bless.

38. The cause of your arrival is the (future) of the splendid fortune in store for us. Listening to your nectar-like words very pleasant to the ears, O lord of sages, I shall cross all miseries and become blessed."

Nārada said:

39. Bhaṇḍa the leader of the Daityas has become enchanted by Viṣṇu's Māyā. If liberated from her, he is likely to burn all the three worlds like another fire.

40. He is superior to you in regard to refulgence and power of magical delusion. It is necessary that the refulgence of this super-strong Daitya should be removed.

41. Without propitiating goddess Parā śakti, O Vāsava, it is impossible to achieve it by means of other types of austerities even in hundreds of crores of Kalpas.

42. Prior to the rise of the enemy, O ignorant one, propitiate the Deity. On being propitiated the Goddess will bring about your welfare."

43. On being urged and enlightened thus by him, Śakra, the Lord of the groups of Devas, duly honoured the sage.

Accompanied by all the Devas, he made due preparations for penance and went to the slopes of the Himavān.

44. Along with all the gods, he performed the great worship of Parāśakti on the bank of Bhāgīrathī that was brilliant with flowers in everyone of the seasons. Even since then, that place bestowing all sorts of accomplishments came to be known by the name Indraprastha.[35]

45-46. In accordance with the procedure advised by the son of Brahmā, they performed the excellent and great worship of the Goddess. They were engaged in *Japa* (repetition of the holy names and mantras) and meditation. They were steadfast in the severe penance without turning their mind or attention to anything else. Thus ten thousand years and ten days passed by.

47. On seeing the Asuras deluded, the highly intelligent priest, the son of Bhṛgu, approached Bhaṇḍāsura and spoke thus.

48. "It is relying on you alone, O leading king, that the excellent Dānavas always sport and roam about as they please in three worlds without any fear.

49-50. Han always kills everyone belonging to your tribe. It was by him that this Māyā was created whereby you too have been deluded. On seeing you enchanted and fascinated Indra, who is always eager to seek loopholes and vulnerable points, is performing a great penance to defeat you all.

51. If the mother of the Universe is pleased the victory shall be his alone. Abandon this lady created by Māyā. Go to the Himālaya mountain accompanied by your ministers and create hindrances in the penance of your enemies."

52. On being told thus by his preceptor, the demon Bhaṇḍa left his excellent couch. Inviting the elderly ministers, he told them everything as it had happened.

53-55. On hearing it and after critically examining it, Śrutavarmā said to the king: "Kingdom was granted to you by Śiva for a period of sixty thousand years. More period than that, O heroic one, has passed by. It is impossible to redeem the period granted by Śiva. It is impossible to find another remedy for this without worshipping him (Śiva). Whether it is misery or happiness, the result has to be experienced at the proper time".

56-57. Then the demon named Bhīmakarmā said, "The enemy should not be neglected. If ob-

[35] This is not the site of old Delhi. The location of this Indraprastha is untraced.

stacles are put in the holy rites of the enemy by us in accordance with our power, the victory will be yours. The Vidyā (magical art) that takes away half the strength of the enemy in the battle has been granted to you, O great king, by Śiva himself. Hence, the victory will be your own, forever".

58. Bhaṇḍa the leader of the Dānavas agreed to his suggestion. Starting along with the armies he went to the valley of the Himavān.

59. On seeing Dānavas eager to create obstacles in the penance of god, the Mother of the Universe made a huge lustrous rampart wall in front of them that could not be crossed.

60. On seeing it, the leading Dānava was surprised and thought thus—"What is this?" The infuriated Dānava then shattered it with a very powerful missile.

61. Again it appeared in front of him, one that could not be crossed by any of the Dānavas. The bold demon then shattered it by means of the *Vāyavya* (having the wind as the presiding deity) missile and then roared.

62. Again and again it was reduced to ashes and again and again it rose up. The leader of the Daityas became despondent on seeing this and went back to his city.

63. On seeing the Mother of the Universe and noticing the lustrous rampart, the Devas trembled with fear abandoning all their holy rites.

64. Thereupon, Śakra said to them—"It was the leader of the Daityas who had come here. It is impossible to defeat him even if all of us join together.

65-66. Even if we flee, there is no place of refuge for us anywhere. Hence, we shall make a sacrificial pit one Yojana in breadth. Let it be splendid and dug perfectly well. We shall prepare the sacrificial fire in accordance with the injunction of a Mahāyāga. O Suras, we shall then worship the greatest Śakti by means of *Mahāmāṁsa* (great flesh i.e. human flesh).

67. We shall become Brahman or we will be able to enjoy heaven." On being told thus, the Devas with Indra as their leader duly performed Homa by chopping off the flesh, to the chanting of Mantras.

68-69. When all the flesh of the victim had been dropped into the holy fire including feet and hands and when Devas were desirous of offering the entire body, an excellent huge mass of brilliant lustre appeared in front of them.

70-73. From its middle rose up a radiant circular halo of the shape of a wheel. The Devas including Vāsava saw Mahādevī in its middle. She had the lustre of the rising sun. She was the enlivener of the entire universe. She was the embodiment of Brahmā, Viṣṇu and Śiva. She was the very limit of the essence of beauty. She appeared to be the ocean of the juice of Bliss. She resembled the *Japā* (*China rose*) flower. She wore robes of the colour of flowers of pomegranate. She was adorned by all kinds of ornaments. She was the very abode of the sole sentiment of Love. With the waves of gracious mercy wafting along the tips, her glance-was (as cool as) the moonlight. In her hands the noose, goad, sugarcane-bow with five arrows were shining.

74. On seeing the Great Goddess all Devas, including Vāsava (Indra) became delighted in their minds and they bowed down again and again to the Goddess, the immanent soul of everything.

75. On being glanced at by her, all of them instantly became liberated from ailments. Their limbs became tougher and stronger with the deficiencies remedied. They became mighty with adamantine bodies. They eulogised the Great Goddess Ambikā, the bestower of all objects.

CHAPTER 13

A Hymn in Praise of Lalitā.

The Devas prayed:[36]

Be victorious O Goddess, the Mother of the universe. Be victorious, O Goddess, greater than the greatest. Be victorious, O abode of weal and prosperity. Be victorious, O soul of the art of Love.

2. O Kālī of beautiful eyes; be victorious. O Kāmākṣī (one of lovely and loveable eyes), O beautiful one, be victorious. Be victorious, O Goddess worthy of being propitiated by all the Suras. O Kāmeśī, goddess of love, bestower of honour, be victorious.

3. Be victorious, O Goddess, the embodiment of Brahman, the soul of elegance and beauty of Brahman, O Nārāyaṇī, O Supreme one, be victorious, O Goddess, the bestower of delight on all the worlds.

4. Be victorious, O beloved of Śrīkaṇṭha (Śiva). Be victorious, O Mother Śrī Lalitā. Be victorious, O Goddess, the conqueror of glory, O bestower of abundant riches and prosperity of victory.

5. Obeisance to the Cause of that which is born and is yet to be born, Cause of Iṣṭāpūrta (holy and charitable rites), Obeisance to that protectress of three worlds, O Goddess who art greater than the greatest.

6. Hail to the Goddess identical with (all units of time such as) Kalāmuhūrta, Kāṣṭhā, days, months, seasons and years. Obeisance to the Goddess with thousand heads;[37] O Goddess with thousand eyes and faces.

7. Bow to you appearing splendid with a thousand lotus-like hands and fed, O Goddess, minuter than Atom, greater than the greatest.

8. O Mother who art greater than the greatest, more brilliant than the most brilliant, the (nether-world) Atala[38] constitutes your feet and Vitala, your knees.

9. Rasātala is the region of your waist. Dharaṇī (Earth) is your belly. Bhuvarloka is your heart and the world *Svar* (heaven) is your face.

10. The Moon, Sun and Fire are your eyes, O Ambikā and the quarters (cardinal points) are

---

[36] The use of a string or series of epithets as a prayer of a deity is as old as the Yajurveda in the 'Black' portion of which we have *Rudrādhyāya* (Tai. Saṁ. IV.5.) and in the 'White' portion the *śata-rudriya* (Vāj. Sam. Ch. 18). The tradition was continued in Purāṇas and we have 'a thousand epithets of Viṣṇu' in the Mbh. Anu. ch. 149. Here though not a thousand names, we have a series of epithets glorifying Lalitā and hailing her victory and equating her with the Almighty or Parabrahman (vv. 1-29).

There is a separate *sahasranāma* of Lalitā with an erudic commentary of Bhāskararāya alias Bhāsurānanda.

[37] Here Lalitā is equated with Puruṣa in Puruṣa-Sūkta (RV.X.90).

[38] vv. 8-10 describe how the different worlds—the nether-worlds and the higher worlds constitute the body of Lalitā.

your arms. The winds are your breaths and the Vedas your words.

11. Creation and formation of the worlds is your sport. Śiva, the very embodiment of *Cīt* (Supreme Consciousness) is our companion; the Bliss of the *Sat* (Existent, Supreme Being) is your diet and your residence is in the hearts of good people.

12. The *Bhuvanas* (Worlds) constitute your forms visible as well as invisible. The clouds are your tresses and the stars your flowers.

13. *Dharma* etc. are your arms. *Adharma* etc. constitute your weapons. *Yamas* and *Niyamas* constitute the nails of your hands and feet.

14. The utterances of *Svāhā* and *Svadhā* that enliven the worlds constitute your breasts. The *Prāṇāyāma* (Breath-control) is your nose and Sarasvatī (the Goddess of Speech) your tongue.

15. The *Pratyāhāra* rite is your sense-organs and meditation is the excellent intellect. The power of *Dhāraṇā* is. your mind and state of trance is your heart.

16. The trees are the hair on your body. The dawn is-your robe. The past, present and future constitute your physical form.

17. The Mother of the Universe is *Yajñarūpā* (whose form constitutes the *Yajña*), *Visvarūpā* (having the universe for her form) and the sanctifier of all. It is she who, due to her mercy and kindness, creates at the outset the entire subjects.

18-19. Though she abides in the heart of all, she is. invisible to the worlds. She is of the nature of fascination. It is she who, out of her sports, creates distinctions between names and forms. She stays presiding over them but is not attached to them. She is the bestower of wealth and love. Obeisance to that Great Goddess. Repeated obeisance to the omnipotent goddess.

20. Obeisance, obeisance to that Great Goddess at whose-behest fire, sun, moon and winds function and so do also the elements beginning with the earth.

21. Repeated obeisance to that goddess who, at the beginning of the (period of) creation, created Brahmā, the primordial creator, the first bestower of plenty and who sustained him herself single-handed.

22. Obeisance, obeisance to that goddess by whom the-earth is held up, who is incomprehensible and immeasurable too, by whom the Ether is supported and in whom the sun rises.

23. Obeisance, obeisance to that goddess where the entire universe takes its origin, where it rests soundly and wherein at the proper time it gets merged.

24. Obeisance, obeisance to you of the *Rajas* nature as the origin. Obeisance, obeisance to you of the *Sattva* nature for the sustenance. Obeisance, obeisance to you of the *Tamas* nature as the destroyer. Obeisance, obeisance to you of the nature of Śiva when devoid of Guṇas.

25. Obeisance, obeisance ter you, who are the sote Mother of the Universe. Obeisance, obeisance to you the sole father of the universe. Obeisance, obeisance to you, identical with all forms and *Tantras* (Rituals and rites). Obeisance, obeisance to you, O Goddess in the form of all *Tantras* (Talismans and mystical diagrams).

26. Obeisance, obeisance to you, O chief preceptor unto the worlds. Repeated obeisance to you, to the magnificence of all types of utterances. Obeisance to Lakṣmī, the sole goddess of pleasure. Obeisance, obeisance to the omnipotent one, O consort of god Śambhu.

27. O Mother, how can I describe your excellent prowess and influence. It is without beginning, middle or end. It is not constituted of five elements. It cannot be expressed by words or comprehended by mind. Its magnificence and power cannot be inferred. It is formless. It is without

Dvandvas (mutually opposed pairs). It cannot be perceived by the eyes.

28. Be gracious unto us, O Goddess of the universe. Be pleased, O Goddess saluted by the universe. Be pleased, O Goddess of learning, of the form of the Vedas. Be pleased, O Māyāmayī (one equipped with the magical power of delusion), O *Mantravigrahā* (who are the embodiment of Mantras). Be pleased, O Goddess of everything, O Omniformed one."

29. After eulogising the Great Goddess thus, all Devas including Vāsava (Indra) bowed down, to her again and again and hurriedly sought refuge in her.

30. On seeing Vāsava bowing down, that Goddess became delighted. The bestower of boons on all embodied souls she asked him to request for any boon he liked.

Indra requested:

31. "(Defective Text) O Goddess of welfare, if you are pleased, save our lives. We have approached you seeking refuge. Due to the harassment of Daitya king, our life has become unbearable."

Śrīdevī replied:

32. "I shall myself defeat Bhaṇḍa, born of Daitya race. I shall eagerly grant you three worlds including the mobile and immobile beings.

33-36. Let all the groups of Devas be joyous and free from fear. The men who eulogise me devoutly by means of this hymn shall be blessed with virtue, glory and fame for ever. They will be richly endowed with learning and humility. They will have long life free from sickness. Due to my blessing, let them be endowed with sons, friends and wives."

Obtaining the boon thus, Devas as well as Devendra of great strength attained the greatest pleasure, on looking at her frequently.

CHAPTER 14

Manifestation of Kāmeśvara.

Note: The Āgamas regard 'Parama-Śiva' and his Śakti (Potency) called Lalitā here as superior to the trinity of the lower grade viz. Brahmā, Viṣṇu and Śiva. From philosophical standpoint there is no difference between Power and Master of the Power (*Śakti* and *Śaktimān*). When the Supreme Power (*Parā Śakti*) Lalitā is born, her consort (the *Śaktimān*) Parama Śiva must manifest. Here he has done so and is designated as Kāmeśvara due to his most beautiful form.

Hayagrīva said:

At the same time, Brahmā, the grandfather of worlds, desirous of seeing the Goddess of Devas, came there along with great sages.[39]

2. Then there arrived Viṣṇu seated on the son of Vinatā (i.e. Garuḍa). Śiva too, seated on his Bull, came there to see the Universal Goddess.

3. Nārada and other celestial sages came in a group to the supreme Goddess. Then came the groups of celestial damsels to see that great Deity.

4-8.Viśvāvasu and other Gandharvas as well as Yakṣas came there.

Then, on being commanded by Brahmā, Viśvakarmā, the Lord, built a divine city there on a par with (Amarāvatī). the city of the immortal ones.

Then the Goddess Durgā, the presiding deity of all Mantras, and Śyāmā the presiding deity of all lores, approached Ambikā.

Brāhmī and other (divine) mothers came there surrounded by their respective groups of goblins. *Aṇimā* and other *Siddhis* (spiritual achievements) and crores of Yoginīs came there; Bhairavas, Kṣetrapālas, Mahāśāstā the leader of the Gaṇas (groups of attendants), Mahāgaṇeśvara (i.e. Vināyaka), Skanda, Baṭuka and Vīrabhadra came there and they bowed to the Great Goddess and eulogised her.

9-13. The city was beautiful with its ramparts, arched gateways and multi-storeyed buildings. It had big stables, pens etc. to house horses, elephants and chariots. It looked splendid with many royal pathways and roads. There were charming abodes of Sāmantas (barons and lords), ministers, twice-born castes, Vetālas, manservants and maid-servants. The centrally situated royal palace was divine and was beautified with gateways and minarets. It had many halls. It was rendered splendid by means of Assembly chambers. There was a great hall of thrones. It was studded with the nine kinds of precious stones and it appeared bright and beautiful. In the middle there was a divine throne made of Cintāmaṇi (wish-yielding) stone. It was self-luminous, unparalleled and similar to the rising sun. After scrutinising all these, Brahmā the grandfather of the worlds, thought thus:

---

[39] vv. 1-8 tell us that Lalitā is a Supreme Deity, all lesser gods, divinities, Siddhis etc. come to pay obeisance to her.

14. "Even if he happens to be ignorant and puerile, the person who presides over this city shall excel the worlds, due to the power and influence of this city.

15. A woman alone does not deserve to rule over a kingdom. A man too without a woman (does not so deserve it). The Śruti says that one should crown a man who has the characteristics of a great person, who has an auspicious preceptor and who is united in wedlock to a woman who is agreeable and suitable to him.

16. This lady shines like the embodiment of presiding deity of the sentiment of love. Excepting Śaṅkara, no one else in the three worlds can be her bridegroom.

17-20. He has matted hairs and wears a garland of skulls. He has an uneven three numbers of eyes and holds a skull in his hand. Though fair in complexion he is of stained (black) neck. He smears ashes all over his body. Bones from the cremation ground constitute his jewels. Will that extremely auspicious lady choose him who is the abode of everything inauspicious?"

Even as god Brahmā was thinking thus, Maheśvara (Śiva) appeared in front of him assuming a form that fascinated the whole universe. He had a divine personality endowed with handsome features of ten million Kandarpas (God of Love) i.e. he was ten million times more beautiful than Kandarpa), dressed in divine robes, and wore divine garlands and was besmeared with heavenly scents and unguents. He was adorned with crown, necklaces, bracelets, earrings etc. He thus appeared in front of Brahmā, assuming a form fascinating the world.

21. Brahmā, the grandfather of the worlds, embraced that youthful hero having a charming body and named him Kāmeśvara.

22. Coming to the decision, "This is a befitting bridegroom for that supreme Śakti" all of them went to her accompanied by him.

23. Brahmā, Viṣṇu and Maheśvara eulogised Parā Śakti. On seeing that fawn-eyed goddess the youthful Nīlalohita (Śiva) became overwhelmed with love and forgot his activities.

24-25. On seeing him who appeared like Smara (God of Love) who had regained his physical body, that lady of tender form was also overpowered by the God of Love. She considered him (entirely) befitting herself. Being excited and afflicted by love, both of them eagerly gazed at each other. Though learned and self-controlled and specially conversant with all emotional feelings they behaved in a manner that their conduct was not comprehended by others. They were agitated and unhappy in their minds for a short while.

26-29. Then Brahmā spoke to the Great Goddess, the sole heroine (ruler) of the world:
—"These Devas, sages and groups of Gandharvas and Apsarases wish to see you the Goddess in the battlefield along with your beloved husband, O Goddess who is befitting and loveable to you? Who is that blessed man? For the purpose of protecting the worlds resort to the supreme Puruṣa. Be the queen of this city. Be installed in this excellent throne. You will be ceremoniously crowned by the exalted, sinless divine sages.

We wish to see you seated in the throne along with your husband. We wish to see you equipped with the emblems and insignia of imperial power, bedecked in all jewels.

CHAPTER 15

Festivities in Honour of the Marriage of Lalitā With Kāmeśvara.

Hayagrīva continued:

On hearing those words, the Goddess with a tender smile over her lotus-like face spoke to the Suras, the leaders among whom were Brahmā and Viṣṇu.

2. "O Devas, I am always independent. My conduct of life and my sports and pastimes are in accordance with my own wishes and whims. My husband shall be one whose conduct of life is befitting mine."

3. After promising—"Let it be so" along with all Devas, Pitāmaha (grandfather i.e. Brahmā) spoke to the Great Goddess, the following words containing Dharma and Artha (two goals in life).

4. "The marriage between a woman and a man is of four types.[40]

(i) Bought (i.e. contracted) for a particular period (*Kālakrītā*).

(ii) Bought as a slave (*Krayakrītā*)

(iii) Given in marriage by the parents (*Pitṛdattā*).

(iv) Joined (married) of her own will (as in a Love-Gandharva-marriage)—(*Svayaṁyutā*).

5. It is a harlot who is called *Kālakrītā* (Bought for a fixed period). The slave will be Kṣayakrītā (Bought for a price). The *Yuktā* (she who is joined) shall be one who is married according to the Gandharva rite (i.e. when the woman and man love each other spontaneously). It is the *Bhāryā* (wedded wife) who is given in marriage by the father.

6-7. The Yuktā will have common characteristics (with her Man). The Bhāryā would have been under the control of her father.

It is from the non-dualistic supreme Brahman which is devoid of the state of being existent or non-existent and which is of the nature of *Cit* (Consciousness) of *Ānanda* (Bliss), that Prakṛti was born, You were that Brahman and you alone were that Prakṛti.

8. You are beginningless immanence in everything. You are of the nature of *Kārya* (effect) and *Kāraṇa* (cause). It is you whom Sanaka and other Yogins seek.

9. They praise you alone as the five-formed Brahman (*Pañcabrahma-Svarūpiṇī*) namely you are *Sadrūpā* (having the form of the Existent), *Asadrūpā* (having the form of the nonexistent), *Karmarūpā* (having the form of Karman), *Vyaktodayātmikā* (of the nature of manifest outcome) and *Avyaktodayātmikā* (of the nature of unmanifest outcome).

10. You alone create the universe at the outset. You alone protect it instantly. Resort to some Puruṣa with a desire to bless the world."

11. On being entreated thus by Brahmā and all Suras, the Goddess lifted up a garland and hurled it on to the sky with her hand.

---

[40] vv. 4-7 show a later development, as all the eight forms of marriage of the Smṛti Period are not mentioned and terms used such as *Kālakrītā* etc. are also different.

12. The garland hurled by her rendered the region of the firmament splendid and fell down on the neck of Kāmeśvara.

13. Then the Devas beginning with Brahmā and Viṣṇu rejoiced. On being wafted by gentle breezes, the clouds made showers of flowers.

14. Then Brahmā said to Lord Janārdana—
"O Hari, the marriage of these two Blessed ones should be performed in accordance with the religious injunctions.

15-18. The auspicious hour obtained by the Devas is conducive to the welfare of the entire universe. The Great Goddess is similar in form to you. Further, you are her brother.

It behoves you to give this auspicious lady to Kāmaśiva".

On hearing his words, Trivikrama (Viṣṇu) the Lord of Devas affectionately gave her in marriage to Śaṅkara in accordance with the injunction.[41]

The Primordial lord Ādikeśava (Viṣṇu) celebrated the auspicious (marital) function of Śiva and Śivā[42], formally by offering water (to indicate the *Kanyādāna*) in the presence of chief ones among gods, sages and pitṛs as well as of Gandharvas, celestial damsels and of all tribes of Devas. Brahmā and the Suras offered them presents:

19. Brahmā gave them, a sugarcane bow of imperishable nature and adamantine strength. Hari gave them the immutable and unfading flowery weapon (arrows).

20. Varuṇa the Lord of aquatic beings gave them *Nāgapāśa* (the serpentine noose). Viśvakarmā, the Lord of subjects gave them goad.

21. Agni (the Fire God) gave a crown. The Moon and the Sun gave them two large earrings. The Ratnākara (Ocean God) himself gave an ornament fully studded with the nine precious stones.

22. The ruler of Suras gave them an everlasting honey-vessel. Then Kubera gave a necklace full of Cintāmaṇis (Philosopher's stones).

23. The consort of Lakṣmī (Viṣṇu) gave them an umbrella that was an insignia of imperial power. The rivers Gaṅgā and Yamunā gave them two chowries shining brilliantly like the moon.

24. The eight Vasus, Rudras, Ādityas, Aśvinīdevas, Guardians of the Quarters, Maruts, Sādhyas, Gandharvas and the Lords of Pramathas were delighted and they presented them their respective weapons.

25. They gave them chariots, horses, and elephants of great velocity and strength, camels free from sickness, and horses devoid of hunger and thirst. They gave them (such animals) of adamantine shape and strength along with weapons and other requisites.

26-27. Then they made elaborate arrangements for the auspicious imperial coronation of Śiva and Śivā.[43] Brahmā then made an aerial chariot named Kusumākara. It had never-fading flower garlands. It was impregnable to weapons. It could go as it pleased in heaven, in firmament or over the land. It was richly furnished.

---

[41] This is beautifully represented in one of the panels in Minākṣī Temple, Madurai. There the god is called Sundareśvara (Śiva).

[42] Our text is cryptic, N. reads:

devarṣi-pitṛ-mukhyānāṁ gandharvāpsarasāṁ tathā |
sarvāsāṁ deva-jātīnāṁ sānnidhye jala-pūrvakam || X.18

This reading is accepted in translation here.

[43] vv. 26-54 describe the coronation of Lalitā and Kāmeśvara.

28. Its fragrance was pleasing to the mind and very auspicious. Merely by inhaling it, delusion, sickness, hunger and agony would perish instantaneously.

29-32. He seated that divine couple in that aerial chariot which was rendered charming by means of chowries, fans, umbrellas and flagstaffs.

The goddess went out of the royal palace, being served eagerly by the groups of Suras with the sounds of musical instruments of different kinds such as lute, flute, drum etc.

By means of her own brilliance the Goddess, desirous of sports, brightened the streets along which she passed. Thousands of celestial damsels and other young ladies stood on the tops of every mansion with the *Lājās* (fried grains) and *Akṣatas* (unbroken rice grains) in their hands and showered the Goddess with them.

She slowly went round the different streets delighted with vocal songs and notes of lutes, flutes etc. for the sake of auspicious purposes.

33. After getting down from the excellent aerial chariot she accepted the Nīrājana rites (i.e. ceremonial waving of the lights) performed by the celestial damsels and entered the great Assembly chamber.

34. Accompanied by Śambhu, she occupied the throne. Omniscient that she was, she understood what the noble people assembled there desired mentally. With the cast of her benign, glance, she fulfilled all those desires.

35. On observing this activity of the Goddess, Brahmā the grandfather of the worlds gave her the epithets of Kāmākṣī and Kāmeśvarī.

36. At her bidding, a miraculous cloud showered on that city excessively valuable articles and divine ornaments.

37. In every house of the city of the Goddess, Cintāmaṇi (Philosopher's stone), *Kalpa* (desire-yielding tree), Kamalā (Goddess Lakṣmī) and Kāmadhenus (wish-yielding cows) stood for the purpose of the victory of the Goddess.

38-42. (All the citizens) were equipped with all desirable objects. They were delighted for ever. Leaving off all other activities and qualities, they attended upon the Goddess to whom their service appealed much. Brahmā, Hari, Mahādeva, Vāsava (Indra), all other lords of the cardinal points, all the groups of Devas, Nārada and other celestial sages, Sanaka and other Yogins, Manu and other great sages, Vasiṣṭha and other ascetics, Gandharvas, Apsarasas, Yakṣas and all other communities of demi-gods as well as all those people who used to live in Heaven, Earth and Firmament without suffering obstacles and difficulties—all of them began to live in that city without any hindrance or suffering

43-45. The goddess who loved all of them did not go away anywhere else from the people. With great love she delighted them always. In the great earthly world of the scholarly king, the queen was liked by all. She milked (i.e. bestowed) everything desired by the residents of the entire face of the earth. Thus Kāmaśaṅkara accompanied by Ambikā ruled as the sole emperor of the three worlds for ten thousand years which passed by like a moment.

46. Thereafter once, the Holy Lord, sage Nārada came there, bowed down to the Supreme Power (Parā Śakti) and submitted humbly.

47. "O Great Goddess, you are the supreme Brahman, you are the highest majestic lustre; you constitute the concepts like *sad-bhāva* (existence), asadbhāva (non-existence), alternative ideas and comprehensions.

48. It is for the prosperity of the Universe that you have manifested yourself. All your activity O Kalyāṇi (Auspicious Deity) is for the protection of the good, for the destruction of the wicked and for of the prosperity of good people.

49. This demon Bhaṇḍa, O Goddess, harasses the three worlds. He can be subdued by you alone. It is impossible for all other gods.

50. The gods have stayed here for a long time engaged in serving you. At your behest, they will go to their respective cities.

51. Whatever had been inauspicious and void hitherto—may that be full of affluence and richness."

On being requested and reminded thus by Nārada, the Goddess despatched the immortal ones to their respective abodes and regions.

52. After honouring them duly, Ambikā despatched Brahmā, Hari, Śambhu, Vāsava and other lords of cardinal points.

53. Although they were allowed to go, the Suras thought that it was an offence to abandon completely. They continued to serve Śiva and Śivā the primordial parents. They served them by means of their parts (and partial incarnations).

54. This narrative is conducive to longevity. It is the cause of all auspicious things—the narrative of manifestation of Mahādevī and her coronation.

55. The scholar who gets up early in the morning and recites this with faith and devotion shall become increasingly rich and one endowed with the power of speech flowing like nectar.

56. Nothing inauspicious can befall that intelligent one. He will attain immense glory as well as equality and even superiority over others.

57. His prosperity and magnificence shall be unshakeable. At every step he will have welfare. He will never have anything to fear. He shall be brilliant and vigorous.

58-59. He will be free from sufferings of three kinds. He will be filled with *Puruṣārthas* (the objectives of human beings). He who meditates on the Goddess (seated) on the throne, everyday during the three *Sandhyās* (dawn, dusk and noon), shall become the most excellent one among Jāpakas (who perform Japa or repetition of holy names etc.). Within six months he will attain great fortune.

CHAPTER 16

March of Victory Along With the Army.

Hayagrīva continued:

Then Lalitā, the Great Goddess, the mother of worlds, set out in order to conquer Bhaṇḍa Daitya, a thorn unto the three worlds.

2. She gathered together the seven oceans in the form of a *Mardala* (drum). The soldiers filled the sky with tremendously loud sound of the drum.

3-6. Many other instruments equally produced loud reports. They were of different types of drums[44] viz. *Mṛdaṅgas*, *Murajas*, *Paṭaha*, *Ḍhakkā* (a double drum), *Līṅgaṇas* (? [*Līṅgaṇa*?]) *Selukas*, Cymbals like Jhallarīs and *Rāndhas*[45], small drums of different shapes like *Huḍukas* (drums producing *Huḍuk* sound), *Huṇḍukas*, *Ghaṭas*, big drums like *Ānakas*, *Paṇavas*, *Gomukhas*, *Ardhacandrikās*, *Yavamadhyas*, *Muṣṭimadhyas*, *Mardalas*, *Diṇḍimas*, *Jharjharas*, *Bharītas*, those of the types of *Liṅgyas* and *Āliṅgyas*, *Uddhakas*, *Etadaṇḍas*, *Niḥsāṇas, Barbaras*, *Huṁkāras*, *Kākatuṇḍas* and other instruments of music. When the preparation for the battle started these musical instruments were sounded by the soldiers of Śakti.

7. A deity named Sampatkarī rose out of the goad, a missile of Lalitā Parameśānī. She moved on along with the other Śaktis.

8. Sampadīśvarī (i.e. deity Sampatkarī) was reddish in colour like the midday sun. She was served by many crores of rows of elephants, horses and chariots.

9. She mounted an elephant named Kaṇakolāhala. It was in a state of excitement, huge in size like a mountain. It appeared to relish a fierce battle.

10. A great army shouting fiercely followed her, hitting the thick clouds by the fluttering clusters of banners and emblems.

11. The horripilation of that deity Sampannāthā, hemmed firmly within her stout breasts, shone like her desire within her heart for an elaborate preparation for war.

12. A vibrant thin-bladed sword held in her hand shone dreadfully like the terrifying knitting of eyebrows of Kālanātha (God of Death).

---

[44] vv. 3-6 give a list of musical instruments of the mediaeval period. Many of these are seen in the frescos and panels of cave-temple at Ajanta, Ellora, etc. Out of these *Niḥsāṇa* is a Sanskritisation of a Persian word. In Marathi historical records they are called 'Niśāṇ'.

[45] Here N. reads *Jhallarī-saṅgha*—A group of cymbals. '*Jhariharas* and *carṣarītālas* of the types of Liṅgya and Āliṅgya'—N. XI.5.

13. Excellent elephants, crores and crores in number, followed her like huge mountains blown by the portentous whirl-winds.

14. Then (the deity) *Atitvaritavikrānti*[46] (Extremaly speedy like Horse gallop) born of the lustrous weapon, noose of goddess Śrī Lalitā moved ahead, seated on a horse.

15. Along with her, an army consisting mainly of horses moved ahead digging and tearing the surface of the ground by means of their hoofs as though by means of hoes.

Their neighing sound reverberated.

16-22. Different kinds of well-bred horses having various auspicious marks followed her.[47] They were (designated according to their land such as) Vanāyujas, Kāmbojas, Pāradas, Sindhudeśajas, Ṭaṅkaṇas, Parvatīyas (of mountainous regions), Pārasīkas, Ghaṭṭadharas (of great stirring ability), Daradas, Kālavandijas, Vālmīkodbhūtas, Yāvanodbhūtas and Gāndharvas. There were horses of eastern territories, Kairātas, those born of frontier lands etc. They were well trained. They used to bear the riders properly. They had good speed. They were of steady minds. They could particularly comprehend the minds of their masters. They could withstand the rigours of great battles. They had many good characteristics. They had control over anger and fatigue. They had been trained well in the five different kinds of paces[48]. They were modest. They could gallop well. They had the auspicious marks (by means of curly hairs etc.) such as *Phalaśukti*, *Śvetaśukti*, *Devapadma* (Divine lotus), *Devamaṇi* (Divine gem), *Devasvastika* (Divine symbol of svastika), *Svastikaśukti*, *Gaḍura* (a kind of humplike bend) and *Puṣpagaṇḍikā* (smooth and flowery neck). The horses had all these auspicious marks and characteristics that could bestow victory and kingdom. They had the velocity of the wind.

23-28. The Great Goddess rode on a horse named Aparājita. It was exceedingly refulgent and it moved (fast). It had tall (and stately) figure. The bridle glistened in its mouth. Thick clusters of manes fell on either side and shone. It used to shake its bushy tail when the clouds were scattered all round. It shone brilliantly with the jewels and tinkling bells tied to its shanks. It appeared to produce loud sounds of musical instruments by fiercely stamping the ground with its hoofs. In order to achieve increasing victory, it appeared to sound the musical, instrument viz. the Earthly zone. Very frequently, it exhibited different kinds of (trotting and galloping) movements. When the chowries shook on either side, it appeared to possess wings, too. Its trappings and harness were very pleasant and fascinating. Clusters of bells adorned it beautifully. The sound of these bells and trappings appeared to be its *Huṁkāra* (a roar of defiance) against the Asuras. The Great Goddess mounted this horse and proceeded ahead.

29. With her four hands she held the noose, the goad, the cane and the bridle of the horse. Her exploits shone splendidly.

30. She resembled the midday sun with blazing splendour of the girdle spreading everywhere. Seated on the horse, she moved up and down as though causing the horse to dance.

31. The loud sound of the war-drums of Śrīdaṇḍanāthā (the lady in command of the horse Army or cavalry) at the time of setting out, resembled the rambling sound of the agitated sea and deafened the entire universe.

---

[46] The goddess in charge of cavalry (of women, as these are śaktis) is significantly named "(a śakti capable of) extremely speedy horse-gallop".

[47] vv. 16-22 enumerate the different breeds of horses and the regions from which they came.

[48] Such as *Āskandita* etc. sec Mallinātha's comm. on *Śiśupālavadha*—v. 60.

32. A few Śaktis rose up with arms wonderfully hard as rocks. They pierced the ten quarters with terrible adamantine arrows.

33. A few fierce Śaktis of Śrī Daṇḍanāthā kept watch over the vanguard of the army (of Śrī Daṇḍanāthā). With swords and shields they leapt and sprang about.

34. Śaktis with canes in their hands tossed and struck them hundreds of times to avoid the jamming of soldiers. They moved about here and there.

35. The Śaktis moved in front holding aloft tall banners and flags marked with pictures of buffaloes, deer and lions.

36. Thousands of Śaktis held the white umbrella of Śrī Daṇḍanāthā with their lustrous hands and moved ahead.

CHAPTER 17

The March of the Army of Śyāmalā.

Note: It is not understood why our text has more than two separate chapters for describing the march of Lalitā's army. The text N. in one (11th) chapter has described the march of the total army in 108 verses.

Hayagrīva said:

At the time when Daṇḍanāthā set out, the sky shone as though adorned with innumerable moons, due to the numerous umbrellas of white lustre.

2. The darkness that gathered together densely under the white umbrellas rubbing and clashing against one another, became dispelled by the lustre of jewels fitted to their handles.

3. In the army of Kroḍamukhī (Boarfaced Śakti), hundred varieties of *Tālavṛntas* (fans made of palm-leaves) proceeded ahead enveloping the faces of quarters, by means of the blazing lustre of diamonds (set in the fans).

4-5. The dreadful (Bhairavas) such as Caṇḍadaṇḍa and others proceeded ahead running in the Vanguard of the army of Daṇḍanāthā. They had tridents in their hands. Their tawny-coloured matted hair rendered the quarters brightly illuminated as though, by means of lightning. By the fiery flames of their arrows, they wished to burn the hosts of Daityas.

6-8a. Many soldiers with the faces of Boars proceeded ahead. They had the same size, shape and ornaments as the Goddess Potrīmukhī (Boar-faced). In their hands they had the same weapons as those of hers. Their vehicles too were the same. From their sharp curved teeth smoke and flames of fire issued forth covering up the whole of the sky. They were dark in complexion like the Tamāla tree (*xanthochymus pictorius*). They were tawny-coloured and had eyes of ruthless features. They rode on thousands of buffaloes.

8b-12. After getting down from the excellent chariot (drawn by) a group of elephants, Śrī Daṇḍanāthā (Daṇḍa-Nāyikā) mounted a great lion, her own vehicle, well known by the name Vajraghoṣa. It shook the thick cluster of its manes. It kept its mouth wide open. It had hideous features and large eyes. The quarters were deafened by means of harsh sound produced by the gnashing of its curved teeth.

It appeared to grind[49] the terrestrial sphere by means of its claws which were as hard as skulls and the outer shell of the primordial Tortoise and which sank down as far as the Pātāla. It was three Yojanas in height. It shook its tail to and fro with great rapidity.

Daṇḍanāyikā mounted this leonine vehicle and marched ahead.

13. As she betook herself to the task of slaying the Asuras with blazing fire of fury, the three worlds including the mobile and immobile be-

[49] Our text reads *pibantam* but N. reads *pikṣantam* probably a back-formation from Pkt. *Piṭṭha.* The root is untraced in MW.

ings, experienced excessive excitement and alarm.

14-15. Frightened in their hearts, all the groups of heaven-dwellers in the firmament thought thus—"Will this Potriṇī (Boar-faced deity) burn down now itself the entire universe by means of her fiery anger? Will she split the earth into two by striking it with her club? Or will she agitate and stir up the oceans by means of her weapon plough.

16. They fled far off hurriedly and in great fear and saw the Goddess. With their palms joined in reverence the Devas made obeisance to her by repeating the twelve names-and glorifying her in the firmament."

Agastya said:

17. "O Holy Lord Hayagrīva, of excessive intelligence, what are the twelve names of that deity? Tell me. I am extremely eager to hear them."

Hayagrīva said:

18-20. "Listen to the twelve names of that goddess, O potborn sage, on hearing which she will become pleased. They are Pañcamī, Daṇḍanāthā, Saṅketā, Samayeśvarī, Samayasaṅketā Vārāhī, Potriṇī, Vārtālī, Mahāsenā, Ājñā, Cakreśvarī and Arighnī. These are the twelve names mentioned by me O Sage. If a man stays within the adamantine cage of twelve names, he will never meet with misery in difficult situations.

21. By means of these names Devas stationed in the firmament eulogised Saṅketā many times. For the purpose of blessing them, she moved ahead once again.

22. Then the sounds of trumpets were heard in the firmament indicating the starting of Saṅketayoginī who touched the feet of Mantranāthā.

23. Then marched out the army of Śaktis who mostly had the ornaments expressive of the sentiment of Love, who were of dark complexion like tigresses and who held Vīṇās in their hands.

24-26. Some began to dance and sing with the sweet notes of excited cuckoo. Some played on musical instruments such as lutes, flutes and drums. Their paces were regular and graceful. The dark-complexioned Śaktis moved ahead delighting the people of the entire universe. Some rode on peacocks. A few had swans as their vehicles. Some rode on mongooses. A few seated themselves on cuckoos. Some were stationed in covered palanquins. All of them were of dark complexioned features.

27. Some rode on horses. Some were intoxicated by honey from Kaḍamba (*curcuma aromatica*) flowers; keeping Mantranāthā at the head, they moved ahead.

28-31. Mantranāyikā of dark complexion like the cloud, passed through these and other Śaktis. She was seated in a great chariot fitted with lofty flagstaffs. Her armour had the colour of the rising sun. Pride and *inebriation had made* her eyes roving. Small drops of sweat had made her lotus-like face charming. Her eyebrows appeared to dance gracefully as she repeatedly glanced at the entire army of Śaktis, that was excessively elated and haughty. A triangular umbrella made of peacock feathers rose high above her proclaiming (her importance). Among them, other Śaktis did not have any scope of rising up glittering and refulgent.

32. The heaven-dwellers eulogised her by means of sixteen names. O Pot-born sage, listen to those sixteen names.

33-35. Saṅgītayoginī, Śyāmalā, Mantranāyikā, Mantriṇī, Saciveśī, Pradhāneśī, Śukapriyā, Vīṇāvatī, Vaiṇikī, Mudriṇī, Priyakapriyā, Nīpapriyā, Kadambeśī, Kadambavanavāsinī and Sadāmadā. These are the sixteen names, O Pot-born sage. If any embodied person eulogises Saciveśānī even for once by-means of these names, the entire unit of the three worlds will undoubtedly stay in his control.

36. Wherever Mantrināthā casts her glance, the army of enemies will readily and undoubtedly fall down there.

37. As long as there is the discourse on the kingdom of Lalitāparameśānī and on the Śaktis as well, that will be the bestower of victory everywhere.

38. From the young parrot held in the hand of Saṅgītayoginī, Dhanurveda (Science of archery) issued forth holding up a bow kept in readiness.

39. The hero possessed four arms, three heads and three eyes. He devoutly bowed down to Pradhāneśī and spoke thus.

40. O Goddess Mantrināyikā, you are preparing for the fight with Bhaṇḍa, the leader of the Asuras. Hence, I should render all assistance to you.

41. O Mother of all worlds, this great bow is known by the name of Citrajīva. It is competent to exterminate all Dānavas. Accept it.

42. Here are two quivers with everlasting supply of arrows. They are wonderfully embellished with gold. Accept them for the purpose of destroying Daityas as well as for blessing me."

43. After saying this, Dhanurveda devoutly bent down his head and handed over the bow and quivers which Priya-kapriyā accepted.

44. Taking up the great bow Citrajīva, (the Great Goddess) Śukapriyā played on the string repeatedly and produced a twanging sound.

45. The universe was filled with the twanging sound of the bow of Saṅgītayoginī along with the fulfilment of inental and visual delight of the heaven-dwellers.

46. She had two attendants named Yantriṇī and Tantriṇī. Holding the parrot and the lute, they attended upon her instantaneously.

47. Holding the exceedingly charming bow, Ghanaśyāmā (the deity of cloud-like dark complexion) produced the twanging sound on its string increasing its loudness with the tinkling sound of her bangles moving to and fro.

48. Gītayoginī embellished with the bow Citrajīva shone like a row of clouds with the clusters of Kadamba flowers for umbrella and bow.

49. An arrow shone in her right hand. It was as sharp as the piercing glance of Kālī. It was as dreadful as a dancing serpent.

50-51. When the Goddess seated herself in the chariot with wheels worthy of being sung about, (a number of other deities) served her from behind. Those goddesses too had dark splendour like her. They held arrows and bows. Their number ran up to a thousand Akṣauhiṇīs. They had gṭeat velocity but were languid with intoxication. With their rumbling and rustling sound, they filled all quarters.

CHAPTER 18

The Victorious March of the Army of Lalitā Parameśvarī.

1-12. Lalitā moved ahead with the intention of waging war.

She was assisted by Rājanāyikā. The goad (in her hand) blazed forth. She held a noose which appeared like a serpent. Her bangles made a pleasing tinkling sound as she held the sugarcane bow and a set of five flowery arrows, shining brightly.

2. She scattered a cascade of radiance from her person in all directions. It was more dazzlingly red than a thousand suns. Radiating the lustre of her face in all directions, she made the sky appear as though filled with moons.

3. She was radiant with the circular white umbrella (held above her) which gained the friendship of the sphere of the moon (i.e. resembled it). It (the umbrella) had an extent of ten Yojanas which pervaded the three worlds and which was studded with spotlessly pure white pearls.

4. She was fanned by the groups of female attendants the chief of whom were Vijayā and others, with a set of four *Cāmaras* (Chowrieṣ) that was rendered splendid by means of jewels aṇḍ precious stones and that was as lovely *as the cluster* of lotuses or the spreading waves of lustre of fresh moonlight.

5. She was endowed with a spotlessly pure refulgence. She indicated her sole suzerainty by means of her Śakti (power, weapon javelin). All the sections of her army were embellished by means of hundreds of imperial insignia. Her Wealth and grandeur were being eulogised by the vocal as well as instrumental music of the celestial deities.

6-8. She (justifiably) assumed and adopted the honour and pride of the imperial wealth that filled up the cavities of the three worlds with troops of śaktis (the various deities assisting goddess). The pride could not be expressed in words, nor could it be comprehended by ṇaeans of intellect. It could not be defined clearly by stating "It is like this or that". It could not be compared with anything else. She shed benign glances on the faces of all excellent Suras, the chiefs of whom were Brahmā, Īśa, Viṣṇu and Vṛṣā (Indra) as they uttered prayers continuously, offered their services with a spirit of eagerness and vying with one another with palms joined together and kept close to their diadems. She at once rendered the three worlds perfectly luminous by the refulgence arising from the five flowery arrows that shone brightly.

9-11a. Auspicious shower of fried grains scattered by groups of celestial damsels having a refulgence like the streak of lightning, indicated their hope and wish for her victory.

She was being ever served at her feet by Kāmeśvarī and others of lovely and desirable lustre, who were very charming in their martial dress and accoutrements, who were eternal and who obscured the sun (i.e. surpassed the sun) by means of lustre of their glistening weapons.

In the course of her martial activity, she drove her chariot that had the excellent name Śrīcakra, that scraped the clusters of clouds high above by means of flagstaffs more than ten Yo-

janas in height, and that was equipped with the power of continuously making roaring and rumbling sounds.

11b-12. In that war (i.e. preparations for war) she had the tawny colour as she was robed in such a garment free from impurities. She glittered with charming splendour. Lalitā moved ahead with an intention for waging war as she was being eulogised by the gods through twenty-five epithets of great value (like precious stones), and which were exceedingly competent to subdue sins of the whole world."

Agastya said:

13. "O Hayagrīva of great intellect, give me that elixir of life gratifying and regaling my ears through the twenty-five names of Lalitā Parameśānī".

Hayagrīva said:

14-19. The twenty-five[50] names are Siṁhāsanā, Śrī Lalitā, Mahārājñī, Parāṅkuśā, Cāpinī, Tripurā, Mahātripurasundarī, Sundarī, Cakranāthā, Saṁrājñī, Cakriṇī, Cakreśvarī, Mahādevī, Kāmeśī, Parameśvarī, Kāmarājapriyā, Kāmakoṭigā, Cakravartinī, Mahāvidyā, Śivānaṅgavallabhā, Sarvapāṭalā, Kulanāthā, Āmnāyanāthā, Sarvāmnāyanivāsinī and Śṛṅgāranāyikā. Those who eulogise Lalitā Parameśvarī of great dignity through these twenty-five names, will attain good fortune, the eight *Siddhis* and great reputation. Thus, Lalitā, the Divine Mother, who was furious with Bhaṇḍāsura, moved ahead deploying the great army of elaborate preparation and great impetuosity.

[50] The author seems fond of presenting series of epithets like garlands. He gave twelve epithets of Daṇḍanāthā (Potriṇī) (*supra* 17.18-20) sixteen of Śyāmā or Śyāmalā Mantriṇī (*supra* 17.33-35). Here in vv. 14-19 he strings together twenty-five epithets of Lalitā.

CHAPTER 19

Deities Stationed on the Chariots (Cakrarāja)

[also see notes on *The chariot of Lalitā*]

Agastya said:

Mention the names of those deities of manifest glory who were stationed in the steps of the leading chariot Cakrarāja. O Hayagrīva, mention all their numbers, their different splendid colours and the divine weapons too."

Hayagñva narrated:

3. "It is mentioned that ten Siddhiḍcvīs were stationed on the ninth step of the brilliant chariot. Listen to their names from me.

4-6. They were Aṇimā, Mahimā, Laghimā, Gariraā, Īśitā, Vaśitā, Prāptisiddhi the seventh one, Prākāmyasiddhi, Muktisiddhi and the next one named Sarvakāmā (Siddhi). These deities had four arms. They resembled Japā flowers (*China rose*). They held in their hands the Cintāmaṇi (Philosopher's stone), skull, trident and collyrium leading to achievement. They were full of kindness and were resorted to by Yogins.

7-8. There in the former half were the eight śaktis beginning with Brāhmī viz.: Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Māhendrī, Cāmuṇḍā the seventh one and Mahālakṣmī the eighth one. All of them possessed only two arms. Their person is red in complexion and they wear red garments. They held skull and lotus (in their hands).

9-12. (Or) some mention the procedure for meditation in another manner. Those deities are glorified thus. They have the forms and sizes like those of Brahmā and others. They have weapons similar to those of Brahmā and others. They hold insignia and distinguishing marks of Brahmā and others.

Mudrādevīs who were stationed in the region above theirs were still greater. With their hands having the lustre of lotuses, they were engaged in expressing *Mudrās* (mystical gestures). They resembled the flowers of pomegranate. They were charming in their yellow robes. They had four arms in two of which they held shields and swords. They had roving red eyes due to intoxication. Listen to their names from me.

13-15. They were Sarvasaṁkṣobhiṇī, Sarvavidrāviṇī, Sarvākarṣaṇakṛnmudrā, Sarvavaśaṅkarī, Sarvonmādanamudrā, Sarvamahāṅkuśāyaṣṭi, Sarvakhecarikāmudrā, Sarvabījā, Sarvayoni the ninth one and Sarvatrikhaṇḍikā. These three namely the Siddhis, Brāhmī, and others as well as Mudrās—all these were manifest Śaktis.

16. They were posted in the *Raktaratha* (Red chariot) in order to slay the Asura Bhaṇḍa. Listen from me to the names of those who were mentioned before as (deities) of secret names (*Guptas*).

17-21. These were Śaktis in the form of sixteen, digits of the moon viz.: Kāmākarṣaṇikā, Buddhyākarṣaṇikā Kalā (Digit), Ahaṁkārākarṣiṇī, Śabdākarṣaṇikā Kalā, Sparśākarṣaṇikā Nityā (Eternal), Rūpakarṣaṇikā Kalā, Rasakarṣaṇikā Nityā, Gandhakarṣaṇikā Kalā, the eternal, Cit-

takarṣaṇikā, Dhairyakarṣaṇikā Kalā, Smṛtyākarṣaṇikā Nityā, Nāmākarṣaṇikā Kalā, Bījakarṣaṇikā Nityā, Ātmakarṣaṇikā Kalā, Amṛtākarṣaṇī Nityā and Śarīrakarṣiṇī Kalā. They were in the eighth step and are glorified by the epithet *Guptās* (secret ones).

22-23. They resembled the coral tree. They were charming with their smiles. They had four arms and three eyes. Their crowns shone brightly like the moon and the sun.

Holding bows and arrows, shields and swords, O Pot-born sage, they got themselves ready for slaying the Asura Bhaṇḍa. They had divine refulgence.

24. The deities named *Guptatarās* stationed themselves on the seventh step of the chariot Cakraratha that had the brightness of the lamp blazing in the evening.

25-27. They were Anaṅgamadanā, Anaṅgamadanāturā, Anaṅgalekhā, Anaṅgavegā, Anaṅgāṅkuśā and the next one Anaṅgamālāṅgī. These deities had the lustre of the China Rose. They held sugarcane bow, flowery arrows, bouquets of flowers and lotuses. They were excessively valorous and used to abide by the commands of Lalitā. Furiously angry at Bhaṇḍāsura they stood by shining brightly.

28-31. The deities named Sampradāyas (Traditional ones) the chief among whom was Sarvasaṁkṣobhiṇī resorted to the sixth step of the leading chariot Cakraratha. The clusters of their tresses had been tied into an ornamental braid. The saffron mark on their foreheads shone brightly. They were excessively impetuous by nature. They had the lustre on a par with that of fire of death. They had bows and arrows of fire. They held swords in the form of Fire and shields named *Vahnicakra*. Their physical bodies were brightly illuminated. They were furious towards the leader of the Asuras. They rose up from the ashes of Kāma. These exceedingly powerful deities were the Ājñāśaktis (Śaktis of behest) of Lalitā.

32-34. Their names are—Sarvasaṁkṣobhiṇī, Śarvavidrāviṇī, Sarvākarṣaṇikā Śakti, Sarvāhlāḍanikā, Sarvasammohinī Śakti, Sarvastambhanā, Śaktikā, Sarvajṛmbhaṇaśakti, Sarvonmādanaśaktikā, Sarvārthasādhikā Śakti, Sarvasampattipūraṇī, Sarvamantramayī Śakti and Sarvadvandvakṣayaṅkarī. Thus the names of Sampradāyā deities have been mentioned.

35-37. Then next, the deities stationed on the fifth step are remembered as Kulottīrṇas. They were like the crystals with illuminated brilliant bodies. They held axe, noose, mace, bell and jewels. With knitted brows they were excessively furious towards the enemy of the gods.

O Pot-born sage, listen to the names of these too.

38-40. They are goddess Sarvasiddhipradādevī, Sarvasampatpradā, goddess Sarvapriyaṅkarī, Sarvamaṅgalakāriṇī, Sarvakāmapradādevī, Sarvaduḥkhavimocinī, Sarvamṛtyupraśaminī, Sarvavighnanivāriṇī, Sarvāṅgasundarīdevī and Sarvasaubhāgyadāyinī. Thus the ten Devīs have been mentioned. Their minds were filled with kindness.

41-44. These were ten famous deities stationed on the fourth step, named Nigarbhayoginīs. They have been glorified as having a lustre equal to that of a pearl necklace.

They are Sarvajñā, Ṣarvaśakti, Sarvaiśvaryapradā, Sarvajñānamayīdevī, Sarvavyādhivināśinī, Sarvādhārasvarūpā, Sarvapāpaharā, Sarvānandamayī Devī, Sarvarakṣāsarūpiṇī and the tenth deity should be known as Sarvepsitaphalapradā.

45. All these should be known as having four arms. They held the thunderbolt, javelin, iron club and discus. They were ready to slay the Asura Bhaṇḍa.

46-49a. The deities named Rahasyayoginīs were stationed on the third step of the leading chariot Cakraratha. They were well-known presiding deities of speech. Their lustre was like that of the

red Aśoka (*Jonesia Asoka Roxb*). They held bows, and arrows in their hands. Armours covered their whole bodies. They shone with lutes and books too. They were Vaśinī, Kāmeśī, Bhoginī, Vimalā, Aruṇā, Javinī, Sarveśī and Kaulinī. These eight deities are remembered as the cause of the slaughter of Daityas.

49b-52. Then, three deities were stationed on the second step of the leading chariot Cakraratha. They were seated on on three (different) seats. They were endowed with eight arms in which they held bows, arrows, a drinking bowl, a citron (fruit) and dagger as well as shields, serpentine noose and a bell of loud sound. They were intoxicated due to liquor. They used to keep secrets guardedly. They were Kāmeśī, Vajreśī and the other one Bhagamālini. These three deities are remembered as ones filled with wrath towards Bhaṇḍa.

53. They had the same greatness and grandeur as that of Lalitā and they had the same refulgence. They are glorified as one's most beloved Śrīdevī.

54. Then next, fifteen imperishable deities are mentioned as having fixed up their residences all round on the Ānandamahāpīṭha (the great seat of Bliss), on the step in the middle of the chariot.

55. They are also eternal in the form of Kāla (Time). They had stationed themselves after pervading the universe. Their bows indicated their agitation and fury against Bhaṇḍāsura and other Daityas.

56-59. They had their forms and persons on a par with those of the Goddess; their weapons too were like those of the Goddess. It is for rendering help to all the worlds that they exist in every Yuga.

O Pot-born sage, comprehend fully from me their names: They are:—Kāmeśī, Bhagamālā, Nityaklinnā, Bheruṇḍā, Vahnivāsinī, Mahāvajreśvari, Druti, Tvaritādevī, the ninth one Kulasundarī, Nityā, Nīlapatākā, Vijayā, Sarvamaṅgalā, Jvālāmālinikā and Citrā. Thus the fifteen deities have been recounted.

60. Accompanied by these deities whose attention was solely on rendering service, goddess Parameśvarī set off in order to conquer the wicked Bhaṇḍāsura.

61. Seven steps are mentioned in the excellent chariot (named) *Gīticakra* (*Geyacakra* also. See verse 63) [see notes on *The chariot of Mantriṇīnāthā*] that belonged to Mantrināthā and that had great wheels. There listen to those deities of the Devī.

62. Saṅgītayoginī is mentioned as the most beloved deity of Śrīdevī. Her abode was a seat in the middle of the step in the chariot Geyacakra.

63-64. The same first step was the place of residence of Mantriṇī.

Then the deities stationed on the second step in. the excellent chariot Geyacakra were Rati, Prīti and Manojā with lutes and bows in their hands. They were dark-complexioned like the Tamāla (a tree with very dark leaves). They were competent to exterminate Dānavas.

65-69a. The deities of the arrows of the God of Love were stationed on the third step. They were five viz.: Drāviṇī, Śoṣiṇī, Bandhinī, Mohinī and Unmādinī. All these five had resplendent bows in their hands. There on the same step were stationed five gods too beneath the deities. They were Kāmarāja, Kandarpa, Manmatha, Makaradhvaja and the fifth one Manobhava. All these were capable of enchanting the three worlds. Marks on their foreheads with Kāstūrī (Musk) shone brilliantly. They glittered with pearls. Their entire body was covered with armour. They had the lustre of flowers of Palāśa (*Butea frondosa*). They are called Pañcakāmas (Five Kāmas or gods of Love). They eagerly sought the killing of Bhaṇḍāsura.

69b-72a. The deities mentioned before, the chief of whom was Brāhmī and the eighth one was Caṇḍikā (instead of Mahālakṣmī as in vv. 7 and 8

above) stationed on the fourth step of the leading chariot Geyacakra. There in the same step but beneath them were Lakṣmī, Sarasvatī, Rati, Prīti, Kīrti, Śānti, Puṣṭi and Tuṣṭi. These Śaktis are mentioned as Kumārīs (Virgins), O Pot-born sage. Their eyes were red due to anger. They held *Kuntas* (Lances, spears) and discus in order to kill Daitya of great strength.

72b-76. There were sixteen other deities beginning with Vāmā. They were stationed on the fifth step of that prominent chariot Gīticakra. Listen to their names from me—Vāmā, Jyeṣṭhā, Raudrī, Śānti, Śraddhā, Sarasvatī, Śrībhūśakti, Lakṣmī Sṛṣṭi, Mohinī, Pramāthinī, Āśvasinī, Vīci, Vidyunmālinī, Surānandā and Nāgabuddhikā.

They had the lustre of ruby. They were eagerly desirous of agitating the entire universe. At every step, they made elaborate preparations for the great battle[51]. They were covered with adamantine armours. Others were engaged in loud boisterous laughs. They held various weapons and missiles such as the thunderbolt, batons, Śataghnīs and Bhuśuṇḍikās.

77-79a. Then those stationed on the sixth step of the leading chariot Gīti (i.e. Gīticakra) were the Bhairavas beginning with Asitāṅga. They were dreadful due to their weapons. They held the trident and the drinking bowl. They were blue-complexioned. They were—Asitāṅga, Ruru, Caṇḍa, Krodha, Unmattabhairava, Kapālī, Bhīṣaṇa and Saṁhāra—these were the eight Bhaiṛavas.

79b-80. Then, stationed on the seventh step of the leading chariot Gīti were Mātaṅgī, Siddhalakṣmī, Mahāmātaṅgikā and Mahatī, Siddhalakṣmī repeated again. They were red-complexioned. They held bows and arrows.

81-86a. Beneath the same step were stationed Gaṇapa (the heads of Gaṇas, Kṣetrapālas), Kṣetrapa, Durgāmbā and Baṭuka with weapons in their hands. There itself, beneath the step were stationed Lakṣmī, Sarasvatī, and the treasures Śaṅkha and Padma—all of them held weapons in their hands. They were furious with Bhaṇḍa of fierce valour and exploits, the enemy of the entire world.

The ten leaders of the quarters beginning with Śakra and ending with Viṣṇu were stationed in the same step but beneath, in the forms of Śaktis. They held thunderbolt, spear, Kāladaṇḍa (staff of Kāla), a sword, a noose, a flag, a mace, a trident, the missile of Darbha grass and the discus. They devoutly served Mantrināthā always in order to destroy the Asura followers, the wicked unbelievers, of Bhaṇḍa, thorns for the whole of the universe.

86b-90a. The protectors of the cardinal points resorted to the Gīticakra because they were eager to remind and inform Lalitā (about the task of slaying Bhaṇḍa) through the support of Mantrināthā. All the submissions (and petitions of request) of all Devas to Mahādevī yielded results if they were submitted through Mantriṇī.[52]

Petitions to a queen submitted through the important ones result in the acquisition of fruit by the servants.

Otherwise, how could they even approach Śrīdevī whose refulgence was blazing forth and whose prowess was invincible.

90b-92. Because she was the deity of the lore of Music, she was the most beloved one of Śrīdevī. In the case of fulfilment of tasks she never transgresses what is mentioned by her. In the Śakti empire of Śrīdevī, the deity Mantriṇī was powerful enough to do, undo and alter all activities or to refrain from doing anything. Hence, all protectors of the quarters, desirous of victory of

---

[51] N.xii.77 reads correctly: Mahā-samara-sannāha.

[52] Procedure of appeals etc. to Lalitā and the functions of Mantriṇī.

Śrīdevī continued to serve Mantriṇī who was her chief Aide.

93.95. Thus, the names of all deities stationed in the steps of excellent chariot named Cakrarāja of Lalitādevī have been completely recounted.

Her divine weapons for the purpose of slaying Bhaṇḍāsura have also been, mentioned.

The deities on the steps of Geyacakra have also been mentioned.

Those men who listen to these names of all deities, shall be liberated from all sins. They shall be victorious.

The Chariot of Lalitā (Cakrarāja)

[Note: this page is extracted from a footnote at chapter 19]

The struggle between Lalitā and Bhaṇḍāsura is a symbolic description of the struggle between good and evil forces. Thus the description of the chariot of Lalitā is equally symbolic. For the convenience of readers we draw the outline of steps etc. of her chariot.

Cakra-Rāja, *The Chariot of Lalitā*, *Ānanda-Mahā-pīṭha.*

I. Around this great seat of Bliss of Lalitā are stationed 15 Eternal deities of the form of time (Kāla-rūpa)—They are on par with Lalitā

[vide vv. 54-60]

II. 3 deities viz. Kāmeśī, Vajreśī and Bhagamālinī the most beloved of Lalitā and comparable to her in grandeur etc.

[vide vv. 49b-53]

III. 8 *Rahasya-yoginī* deities—Destroyers of Asuras.

[vide vv. 46-49a]

IV. 10 *Nigarbha-yoginī* deities. They are benevolent giving protection, delight etc. to all

[vide vv. 41-45]

V. 10 *Kulottīrṇā* deities. Auspicious and kind-hearted, powers such as Sarva-siddhi-pradā

[vide vv. 35-40]

VI. 12 *Sampradāya* deities or *Ājñā-śaktis* Fiery element predominates as they rose from the ashes of Kāma.

[vide vv. 28-34]

VII. 6 *Gupta-tarā* deities like Anaṅga-madanā etc. Their names show that Eroticism was their *forte.*

[vide vv. 24-27]

VIII. The Śaktis are *Gupta* 'secret'

[vide vv. 17-23]

16 digits of the Moon. They are also called '*Nityā*' Eternal Śaktis

10 Mudrā devīs

[vide vv. 3-16]

10 siddhi-devīs like Animā etc.

(ii) 8 Śaktis like Brāhmī known as "Matṛs"

IX. All Śaktis in the IX step are Prakaṭa (Manifest) Śaktis.

The Chariot of Mantriṇīnāthā (Geyacakra or Gīticakra)

[*Note*: this page is extracted from a footnote at chapter 19]

The following is the outline of the *Geya Cakra* or *Gīti-Cakra* (chariot of *Mantriṇīnāthā*)

I. (i) Mantriṇī (ii) Saṅgīta-Yoginī - the administrative head and second to Lalitā only.

[vide vv. 61-63]

II. Rati, Prīti and Manojā (3 deities)

[vide vv. 63-64]

III. 5 deities of arrows of Kāma e.g. Drāviṇī, Śosīṇī

5 kāmadevas below these deities e.g. Kāmarāja, Kandarpa.

[vide vv. 65-69a]

IV. 8 *Śaktis or Mātṛ devatās* (mentioned in vv. 7-8 above)

8 Virgin deities like Lakṣmī, Sarasvatī, Rati etc.

[vide vv. 69b-72a]

V. 16 deities like Vāmā, Jyeṣṭhā etc well-armed well-armoured ready step to fight

[vide vv. 72b 76]

VI. 8 Bhairavas such as Asitāṅga, Ruru etc.

[vide vv. 77-79a]

VII. 5 deities like Mātaṅgī, Siddhalakṣmī

3 Gaṇapas or Kṣetrapālas, like Kṣetrapa

2 Goddesses—Lakṣmī, Sarasvatī
2 Treasures—Śaṅkha, Padma

10 Śaktis of the *dikpālas* (Guardians of Quarters)

CHAPTER 20

The Deities on the Kiricakraratha.

Hayagrīva said:

O intelligent one, listen to the deities stationed in the five steps of the prominent chariot *Kiricakra* (Boar-wheeled) [see notes on *The Chariot of Daṇḍanāthā*]. Victory to those who listen to their names.

2-5. Daṇḍanāyikā (leader of the Army) was stationed on the first step named *Bindu*. She, the destroyer of the haughty and wicked thorns of worlds appeared to make *Jayaśrī* (glory of victory) dance there by means of different kinds of flames. She had torn and pierced the haughty Dānavas with the terrific blow of her snout. She appeared to be the night for the clear perception of the rays of her curved teeth resembling the crescent moon. Her creeper-like tender body was dark in complexion like the clusters of clouds in the rainy season. She was a permanent ornament to the leading chariot Kiricakra. She was the *Potriṇī* (Boar-formed Deity) who had made all the revolving worlds her adopted children.

6-8. Three deities viz.: *Jṛmbhiṇī*, *Mohihī* and *Stambhinī* had occupied the second step at the same centre of that chariot. It resembled a full-blown pomegranate flower. The deities who were competent to suppress Dānavas, held the pestle, plough and liquor pot studded with many precious stones and jewels by means of their sprout-like hands where bangles set with rubies dazzled brilliantly. These deities had very sharp and dreadful eyes. They wished to burn Daitya soldiers by means of the fiery flames (emanating from the eyes) without hesitation. They continued to serve the Boar-faced goddess (Sūkarānanā).

9-12a. Five deities beginning with Andhinī were stationed on the third step of the excellent leading chariot Kiricakra. They had fixed their base in the *Devīyantra*. They appeared to split the three worlds by means of their boisterous laughter. They appeared like the flames of fire which burns the universe at the end of the world and which had assumed the guise of woman. With their tongues lolling and licking the sides, they were desirous of lapping up the flowing blood of all the soldiers of Bhaṇḍāsura. They were dazzling in their brilliance. Thus they used to serve Daṇḍanāthā of terrific exploits, continuously.

12b-14. Six deities were stationed on the fourth step of the leading chariot Kiricakra. They were Brāhmī and others excepting the fifth one (i.e. *Vārāhī*) and the eighth one (i.e. Caṇḍikā or Mahālakṣmī). Their bodies appeared to discharge blazing flames from the *Ṣaṭcakra* (six mystical nerve plexuses in the body). They appeared ready to drink (i.e. to destroy) Dānavas by means of great many series of exploits. It was at the behest of Daṇḍanāthā that they resorted to that region.

15-19a. Seven deities called *Dhātunāthās* were stationed in their respective places beneath the same step. They were Yakṣiṇī, Śaṅkhinī, Lākinī, Hākinī, Śākinī, Ḍākinī and (another) Hākinī who had the united (and combined) forms of all of them. All these demonstrated the exploits of their mighty arms. They appeared ready to drink (i.e. destroy) all living beings and the Earth. They drank and consumed the seven *Dhātus*, essential ingredients, of the body (viz. the blood), skin, flesh, fat, bones, morrow and the semen of en-

emies. They had hideous faces. With their harsh leonine roars they filled ten quarters. They were called *Dhātunāthās* and they were the bestowers of eight Siddhis beginning with *Aṇimā* (minuteness).

19b-21a. They were experts in deluding, slaying, paralysing (stupefying), striking, swallowing, and exterminating the wicked Daityas. In regard to those who are habitually devout, they were competent to annihilate all adversities. They were called *Dhātunāthās* (since) they were present in all *Dhātus* (essential secretions of the body).

21b-22a. They were adventurous enough to drink within half a moment all the oceans that appeared to kiss the sky by the series of waves.

22b-24. They had cart-shaped teeth and terrible eyes, They were equally ready to swallow those who acted maliciously against their mistress, those who transgressed conventional rules and established practices, those who engaged themselves in mischief by injuring the followers of Vedic injunctions maliciously, those who were inimical to heroes and the wicked Daityas who spoiled and obstructed *Yajñas*. They used to serve continuously Daṇḍanāyikā in the form of *Potriṇī*.

25-26. On the other side of the same step in a divine temple were stationed two deities well-known as *Krodhinī* and *Stambhinī*. They fanned with two *Cāmaras* (Chowries) as the bangles round their tender creeper-like hands moved to and fro. They were excessively proud after drinking liquor and the blood of soldiers in the army of demons. They had perpetual laughter in their faces and their eyes rolled about, continuously.

27-30. Two excellent weapons, ploughshare and pestle, assuming the form of deities, took up their residence on either side of the leading chariot Kiricakra.

They held the bodies of their own weapons at the place of their own crown. They were remembered by the Devas as the destroyers of everyone antagonistic to the universe. It was with these two weapons that Lalitā Daṇḍanāyikā would cut off and kill Dānava named Viṣaṅga, in the battle.

31-33. There was Caṇḍoccaṇḍa at the same step in front of Daṇḍanāthā. The sky echoed with his roaring sound and the cardinal points were deafened by the sounds produced by it while gnashing its teeth. It had four hands and three eyes. It held trident, sword, noose and a corpse. Its body was brilliant. By seeing alone (and observing everything), it served Goddess Potriṇī continuously.

34-36. Eight deities beginning with Vārtālī were stationed on the sixth step of the leading chariot Kiricakra. They were renowned in the eight quarters. Their voices were as loud as the sound produced when eight mountains clashed with one another or fell over one another. Eight serpents served the purpose of their shining ornaments. Their strength and splendour was never ruined or eliminated. They had sacrificed crores of Dānavas in the fire of the prowess of their mighty arms. They used to serve Daṇḍanāthā Lalitā day and night.

37-38. Their names are also well known. O Pot-born sage, Listen:

Vārtālī, Vārāhī, Vārāhamukhī, Andhinī, Rodhinī, Jṛmḥhiṇī, Mohinī and Stambhinī. They were competent in agitating, paralysing and exterminating enemies.

39. The royal vehicle of Daṇḍanāthā, a buffalo of dusky white colour, was always stationed on the left side of those deities on the same step.

40-43. Its two horns were half a *Krośa* apart (1 Krośa = 3 kilometres) and its body was a *Krośa* long. Its body was covered with many hairs hard and sharp-edged like swords. It was dreadful with its formidable tail resembling the baton of the God of Death. It had the lustre of the dark mountain of collyrium or blue antimony. It was furious, lofty and hideous. All the parts of that (buffalo) were stout and excellent like the mas-

sive mountain of antimony. Its deep and hot breath issuing forth and spreading everywhere stirred up the oceans. It seemed to laugh derisively at the buffalo of Kāla (God of Death) by means of its crackling and rattling grunt. The cloud Puṣkarāvarta was scattered about by its hoofs.

44-47. On the same step but beneath were stationed Indra and others—the eight guardian deities of cardinal points. They had fixed their abodes in different ways at different places. They had come there to inform Lalitā about the fulfilment of tasks. There were Indra, the sixty-four crores of celestial damsels, Siddhas, Agni, Fire god, Sādhyas, other Viśvedevas, Viśvakarmā. Maya, mothers of exalted state and strength, Rudras, the attendants and dreadful Piśācas. The leaders of Rākṣasas and many Rākṣasas used to wail there.

48-53a. Mitras, Gandharvas, who were always experts in singing and whose well-known leaders were Viśvāvasu and others; other Bhūtagaṇas (groups of goblins), Vāruṇa, Vasus, Vidyādharas, Kinnaras, Māruteśvara (Wind God), Citraratha, chariot-makers, artisans, Tumburu, Nārada, Yakṣa, Soma, Yakṣeśvara (Kubera), Lord Govinda the consort of Kamalā, along with Devas, Īśāna who is terrible due to his trident and who is the devourer of the universe, Brahmā, Aśvinīputras who were efficient in the science of Medicine, lord Dhanvantari and other Gaṇanāyakas (leaders of Gaṇas) who had gratified bees by means of ichor exuding from their excellent temples (were stationed there).

53b-55. Ananta, Vāsuki, Takṣa, Karkoṭa, Padma, Mahāpadma, Śaṅkhapāla, Gulika, Subala—these leading serpents surrounded by crores of other serpents were stationed there. In this manner, many deities were stationed there on active duty. They had fixed their mansions all round beginning with the eastern quarter etc.

56-60. There itself on the wheel were stationed three deities: Jṛmbhiṇī, Stambhinī and Mohinī. They were the presiding deities of NorthWest and resorting to that quarter they stationed themselves in the form of a wheel.

In the extremity of the same step of the resplendent chariot Kiricakra, Kṣetrapāla shone continuously serving Kiṭiśvarī. He held a skull and a mace. He had a huge body with the hair standing upright. He had dark complexion and features like the dust and moss at the bottom of Pātāla. He appeared to rend through the sphere of the cosmic egg by means of his boisterous laughter as though by means of a thunderbolt. By means of sound from his *Ḍamaru* (a kind of drum), he split the hollow space between heaven and earth. He held in his hand a *Phaṇipāśa* (a serpent in the form of noose) which had three hissing hoods.

61. Very near him was stationed the goddess's vehicle, a lion. It was seated on this, that she began her activity when desirous of slaying Bhaṇḍāsura.

62-65. The characteristics of the lion, the Vehicle of the Goddess of Devas, have been described before.

Beneath the same step (were stationed a thousand deities). They had lustre similar to that of Daṇḍanāthā. They were adorned with all sorts of ornaments and weapons similar to those of Daṇḍinī. They were dark in complexion. They were Boar-faced. They kept their tresses embellished with the crest by means of the digit (i.e. crescent) of the Moon. They whirled the ploughshare and the pestle with their hands frequently. They filled skulls by means of overflowing currents of blood of those who plotted against Lalitā, who wrought mischief against Śyāmā and who maliciously treated the Mistress. They wore the intestines of those who hurt and assailed their devotees.

66-68. They used to wear on their breasts garlands by a number of shaven skulls of those who protested against their own religious cults or conventional community. There was a continuous flow of blood from those heads. The deities who served Kīṭiśvarī are said to be a thousand.

The names of all those deities will be mentioned in the chapter (?) on the thousand names of Daṇḍinī, O Pot-born saint. Note now again here.

69-72a. Then, near those boar-faced deities was stationed the vehicle of Daṇḍinī, a black antelope. It was as a conventional custom (that the antelope stood there). The (space between) the horns was a quarter of a *Krośa*, the length of its face was a quarter of that. The length of legs was a *Krośa*. It always used to keep its tail upright. Its belly had a white lustrous patch. By means of a loud grunting sound, it laughed derisively at the exploits of the deer that was the vehicle of Wind God. This excellent vehicle was stationed in a part of the same step.

72b-74. The ocean of liquor, assuming the form of a deity, was stationed there on the same step of the leading chariot Kiricakra. It held in its hand a lump of meat, red like a ruby mountain. Its eyes rolled. It wore a garland of golden lotuses. It was embraced by Madaśakti (Deity presiding over the power of intoxication) that held a red lotus.

75-77. (Later on) whenever Daitya Bhaṇḍa became active in the battle, Śaktis had perspired profusely and became thirsty, on those occasions. Surāsindhu (Ocean of Liquor) would scatter himself in various places and dispel the fatigue of deities in the course of war. That miracle will undoubtedly take place, O Sage, then when the battle (is being described). You will hear it being recounted by me joyously.

78. It is remembered that beneath the same step in all the eight quarters and above as well as below, ten (male deities) beginning with Hetuka had fixed their residences.

79. They were the excellent and great Bhairavas well-known for their profound exploits. By the enkindled splendour of their weapons, they surpassed even the sun by day.

80-83. At the end of Kalpa, at the behest of Daṇḍinī they destroyed the entire universe. They were of fearful nature. Gnashing their teeth and biting the lips with them (in anger), they used to pierce and scatter the clouds with the tips of their tridents.

They were Hetuka, Tripurāri, the third one Agnibhairava, Yamajihva, Ekapāda, Kāla, Karālaka, Bhīmarūpa, Hāṭakeśa as well as the one with the name Acala. These ten well-known (Bhairavas) stayed at the extremities of the chariot Kiricakra along with ten crores of soldiers.

84. Thus the deities of (the chariot) Kiricakra of Daṇḍanāthā beginning with Jṛmbhiṇī and ending with Acalendra have been enumerated. They sanctify the three worlds.

85. There in the battle, many Dānavas would be killed by the groups of deities stationed there. Showers of blood would be drunk by them.

86. Thus Kiricakra the excellent chariot of Daṇḍanetrī, with diverse protective devices through the groups of deities stationed on the steps, moved ahead.

87. Wherever the chariot Cakrarāja went the excellent chariot Geya also went; wherever the chariot Geya (proceeded) the excellent chariot Kiricakra also accompanied it.

88. In the midst of thousands of the armies of Śakti, these three splendid chariots that appeared like the three worlds set in motion, proceeded on and on,

89. It appeared as though (the mountains) Meru, Mandara and Vindhya had joined together as one unit.

There was a loud tumultuous sound in the groups of armies of Śaktis. The entire earth shook on being rent (as it were) by the creaking sound of their wheels.

90-94a.[53] There were six charioteers in the leading chariot of Lalitā, named Cakrarāja (and other chariots). They were glorified as experts in holding the bridle and keeping the staff (whip) raised. The first is Irādevī, then Tripura Bhairavī, another is Saṁhāra Bhairava, the next is Raktayoginīvallabha, the fifth is Sārasa, the next (sixth) is Cāmuṇḍā. These deities are remembered as charioteers. The charioteer of the leading chariot Geyacakra was Hasantikā. Stambhinī is remembered as the charioteer of the prominent chariot Kiricakra.

94b-95. The excellent chariot of Lalitā had a height of ten Yojanas. The excellent chariot Gītacakra had a height of seven Yojanas.

96. A great umbrella studded with pearls and having an extent of ten Yojanas was present only in the chariot of Laliteśānī and nowhere else (not in the other chariots).

97. This alone has been glorified as indicative of the imperial power of Śakti. Ordinary umbrellas were provided in the other two chariots.

98-99a. Then that imperial deity Lalitā, the Great Goddess of all Śaktis, the sovereign Deity who had ascended the ruler-ship of a great empire advanced against demon Bhaṇḍa with, a desire to accomplish his death.

99b-100. At that time the cardinal points reverberated with the sounds; the earth quaked and all the living beings became excited and agitated at the departure of Laliteśā. The divine drums (Dundubhis) sounded and showers of flowers fell on everyone.

101-106. The celestial musicians viz. the Gandharvas beginning with Viśvāvasu, Tumburu and Nārada and Sarasvatī herself began to recite auspicious verses of victory along with excellent songs. Their faces beamed with delight. Hairs standing on their ends over their bodies served as ornaments. They repeatedly eulogised Laliteśvarī adding "Be victorious, be victorious".

Delighted, proud and elated, they began to dance at every step. The seven sages beginning with Vasiṣṭha repeated hymns and verses from Ṛg, Yajur, Sāman and Atharva Vedas, increasing their good wishes for her victory and glory in the same manner as when the sacrificial fires of great purity are made to blaze forth by means of *Havis* offerings. Excellent persons added their benedictions of great power. Being eulogised by them and shining in her excellent chariot, Lalitā set off along with the soldiers in order to conquer the Asura Bhaṇḍa.

[53] The lines are jumbled up in print. I follow the text N which is consistent.

The Chariot of Daṇḍanāthā (Kiricakra)

[*Note*: this page is extracted from a footnote at chapter 20]

This is a description of the chariot of the commander-in-chief, Daṇḍanāthā, the boar-faced deity (Potriṇī). The chariot has five steps, but the distribution of deities etc. is rather confused. May be due to some textual confusion. Whatever is precise is recorded in the following outline.

SEAT OF POTRIṆĪ

I. Centre of the Chariot—Bindu

[Vide vv. 2-5]

II. Centre of the Chariot: 3 deities—Jṛmbhiṇī, Mohinī, Stambhinī

[Vide vv. 6-81]

III. 5 deities such as Andhinī

[Vide vv. 9-12a]

IV. 6 deities out of Mātṛs, Mothers with exception of Caṇḍīkā or Mahālakṣmī, Vārāhī, six are stationed here.

7 deities Dhātunāthās e.g. Yakṣiṇī, Śaṅkhinī so called as these

IV. deities consume 7 *dhātus* of the body, bestowers of eight *siddhis*. Other side of the step: 2 chowrie-bearing deities and Caṇḍoccaṇḍa.

[Vide vv. 12b-33]

VI. v. 1. states that this chariot has 5 steps but without specifically mentioning the V step, this is called the 6th step in the text. 8 deities e.g. Vārtālī, Vārāhi etc are stationed here. On their left Daṇḍanāthā's buffalo.

V. Below them 8 guardians of quarters, gods, demi-gods, Nāgas etc. are stationed.

[Vide vv. 34-55]

On the wheel 3 deities: Jṛmbhiṇī, Stambhinī, Mohinī [The same deities as on the II step of this kīri-cakra-ratha vide vv 6-8 above and Kṣetrapāla at the extremity of this step.

VI Step:

1,000 deities and 10 Bhairavas

[Vide vv. 56-86]

CHAPTER 21

Boasting of Bhaṇḍāsura.

Hayagrīva continued:

On hearing the loud noise of the march of goddess Lalitā on her campaign (against Bhaṇḍāsura), those who resided in the city of Bhaṇḍāsura, became exceedingly agitated.

2-3. The city of the wicked and evil-minded Daitya Bhaṇḍa which was on the shore of the great ocean near the mountain Mahendra had been notorious in the three worlds by the name of Śūnyaka.[54] It was the permanent residence of the elder brother of Viṣaṅga.

4. In that very same city extending over a hundred Yojanas, the Asuras became afraid due to their nervousness (on hearing about) the invasion (lit. coming) of Śrīdevī.

5. That entire city of the Asuras extending over a hundred Yojanas became frequently enveloped in smoke, as it were caused by portentous phenomena indicating a great calamity.[55]

6. The walls in the city of that Daitya underwent untimely cracks. Great meteors hovered round the city and fell down from the sky.

7. Earthquake, the first and foremost among portentous phenomena occurred there in the city of Śūnyaka. The entire earth blazed forth.

8-13a. The dwellers in the city of that Daitya experienced an untimely tremor in their hearts. Herons, vultures, cranes and other birds perched themselves on the tops of flagstaffs and looking at the disc of the sun, they hooted and crowed loudly. Many devils and goblins that could not be seen with the eyes, seemed to speak out harshly through ethereal voices.

In all quarters banners appeared soiled and dirty. Being smoky, they caused perplexity and bewilderment among Daityas and Rākṣasas.

Garlands and ornaments of the womenfolk of the Daityas dropped down at inopportune moments. Crying and lamenting bitterly "Alas! Alas!", they shed profuse tears.

Mirrors, armours, flags, swords, jewels, robes and other assets became unclean and soiled frequently.

13b-17. Everywhere harsh and loud sounds of goblins and evil spirits were heard—on mansions, terraces, sport-halls, upper apartments, cowpens, market places, assemblies, oblong, ponds, quadrangles, crossways, small terraces near the gateway painted turrets, army camps, fortified abodes, in *Nandyāvarta* houses (i.e. buildings with no gates on the West), in *Vicchandakas* (Multi-storeyed buildings) that had been

---

[54] The location is imagined to be in Orissa. There is no coasted town in Orissa which can be even linguistically connected with Śūnyaka.

[55] vv. 5-20 describe the evil portents in the city of Śūnyaka, Brahmanical and Jain works agree with majority of these portents and their implications, e.g. *Thānāṅga Sutta* 405.8, 608 for 8 *Mahānimittas*. Ancient Jain teachers like Bhadrabāhu Dharasena were experts in interpreting omens.

agitated, in the frontiers and boundaries of inner apartments for the exclusive use of ladies, in *Svastikas* (mansions of a peculiar nature), in lying-in-chambers, on minarets and sloping roofs, in windows, rooms, abodes and barns—everywhere loud and harsh utterances of devils and goblins were heard by the crowds of people residing in the city of Daitya.

18-20. Everything became loose and scattered and dreadful. Looking at the sun, the crows began to crow in a harsh note. While they were crying shrilly like this, crores of skulls fell on the earth. Drops of blood fell down in the midst of altars. Bunches of hairs, smoke-coloured and grey, fell down all round.

On seeing these portentous phenomena on the earth, sky and heaven, the residents of the city reported to Bhaṇḍa of renowned prowess about the same.

21. Although the series of those portentous phenomena were intense and dreadful, Bhaṇḍa did not lose his courage. He went to the chamber of consultation and deliberation.

22. The leader of Daityas occupied an excellent throne that had been wonderfully studded with many gems and that appeared to be a piece of the body of Meru (i.e. golden.)

23. With the thick cluster of rays of the gems and jewels fitted into his shining crown, the Lord of Dānavas brightened the limits of cardinal points and himself shone brilliantly.

24-25. The chamber hall-dais was a large one extending to a Yojana. As he was seated on the elevated throne, his younger brothers Viśukra and Viṣaṅga served him. Their valour, heroism and physical might was formidable. They were dreadful with their powerful arms, the thorns for the three worlds.

26. They never disobeyed the commands of their elder brother. They enhanced his great reputation acquired by conquering the three worlds.

27. With their bent down heads, they pressed his footrest. After joining the palms together in reverence, they sat on the ground.

28. When that excellent one among the enemies of the Devas was present in the chamber of audience, all the vassal kings of Daityas came to see him.

29. Each of them had countless armies. Declaring their own respective names, they bowed down to Bhaṇḍa, the Lord.

30. He honoured all those Asuras with benign look with steady pupils and remained thus for a while.

31. Viśukra said to his elder brother, the Lord of Dānavas. His voice was like the sound of great ocean while it was being churned or that of the billows.

32-33. “O lord, the sinful evil-natured base Suras have been defeated by you. Their strength and bravery have heen destroyed by your mighty arms. They could not get any person anywhere to seek refuge. Being despondent (and desperate), they ruined themselves by falling into the fire full of blazing flames.

34. From that god of fire, a certain woman has cropped up. She is proud of her strength. The Devas themselves beginning with Vāsava, have created her.

35-37. It is reported that a large number of women attendants equipped with different kinds of weapons have been, encouraged to exhibit their exploits by those over-enthusiastic Devas again. Alas! the butchery of adverse fate. If a group of feeble women were to conquer us in spite of our being powerful, it can also be conjectured that a stone is split by means of sprouts. Of course this guess can only produce contemptuous joke.

38. Is this not ridiculous? Is this not shameful? They must be afraid of even those soldiers who will fight from the front line of our forces.

39. Heaven-dwellers beginning with Śakra have become cowards. The bodies of Brahmā and others have become emaciated with grief, due to my power and weapons.

40. What need one say of Viṣṇu? That Maheśvara too has become frightened. There is nothing to be mentioned of others. All those guardians of quarters have fled.

41. The proud and conceited Devas have been hit by our sharp and invisible arrows that have fallen on their limbs. Their coats of mail have been hit and pierced.

42. Despite the fact that we are endowed with such great valour and such powerful arms, a mere woman is rushing against us to conquer us.

43. Although she is merely a woman, she should never be thought of lightly. Even an insignificant enemy should not be condemned by those who are desirous of victory and confident of themselves.

44. Hence, servants should be despatched to drive her out. That proud and puffed up woman should be brought dragging her by her tresses.

45. O Lord, that wicked woman shall after sometime take up the work of a slave unto the fawn-eyed ladies staying in your harem.

46. Our enemies are afraid of each and every individual soldier in our armies. Indeed, the three worlds including the mobile and immobile beings 'are frightened.

47. Further, the mind of your majesty is the ultimate authority".

The Dānava (Viśukra) submitted thus and by doing so enhanced the fury of the Daitya Bhaṇḍa.

48. The exceedingly powerful Viṣaṅga who was efficient, thoughtful and prudent spoke thus to the great Daitya, his haughty elder brother.

49. "O Lord, O suppressor of enemies, you alone know everything that should be done. In the matter of policies there is nothing that should be mentioned to you.

50. Every action should be carried out after due deliberation. Careful thought is the ultimate course. If any work is pursued without thought, it will destroy one at the very root.

51. Spies should be carefully sent to the enemy-camp and their strong and weak positions should be understood by one who wishes to achieve victory.

52-53. A king shall have spies as his eyes. He should be of steady intellect. He should be suspicious and always cautious but behave outwardly as though he had no suspicion at all. He should keep his exchange of ideas and counsel as a secret confined to himself and his ministers. He should employ the six expedients of stratagem. Such a king attains victory and honoured position everywhere. A rasḥ and inconsiderate fellow will ruin himself quickly.

54. An undertaking without proper reasoning and deliberation causes loss and ruin. That carried out after due deliberation is conducive to pre-eminent victory.

55.Indifference or disregard in the case of enemies should not be indulged in by kings thinking them to be mere animals or women or insignificant one. It is sure that power exists in everyone.

56. Hiraṇyakaśipu, the Lord of all living beings, was killed by a certain spirit that had assumed a body partially of a man and partially of an animal and that had manifested himself out of a pillar.

57. Formerly, a woman Caṇḍikā, a manifestation of Māyā, had killed Mahiṣa, Śumbha and Niśumbha in the battlefield.

58. In that battle many Daityas had been destroyed by her. Hence, I say that no indifference should be shown in the case of any woman.

59. It is Śakti (power) that is the cause of glory of victory everywhere. But we have no fear of anyone whether woman or man who might have become that seat of power.

60. It is the natural characteristic of the world that Śakti manifests itself everywhere. But let the activity of that evil-minded woman be found out and understood by you.

61. Who is she? From where did she originate? What is her habit and practice? What is her basic support? What is the extent of her strength? What is the source of assistance for her? O Lord, let this be thought over by you."

62-63. On being told thus by Viṣaṅga (Bhaṇḍa spoke thus):—"Where is (the need for) deliberation in the case of exceedingly powerful heroes? In our army there are hundreds of generals of great inherent strength commanding Akṣauhiṇīs. They can quaff off seas and oceans. They are competent to burn down the three worlds. O (foolish fellow) indulging in tidings of misfortune, why are you needlessly afraid of women?

64-69. Everything connected with her has been observed by me through spies. A certain woman having the name Lalitā originated from fire. True to her name she is soft and delicate in features like a flower. There is no intrinsic strength, no vigour and experience or wisdom in affairs connected with war. She is indiscreet in carrying out her tasks, but" she depends much on Māyā. Did she not create from herself a group of women really non-existent, due to the power of her Māyā? It is on account of this, that she exerts himself like this.

Or, as you say, we shall grant that there is a great army. But, by whom can Bhaṇḍa whose greatness surpasses that of the three worlds be defeated? Even now the heaven-dwellers are incompetent even to breathe because they are perplexed and bewildered due to the pressure of my powerful arms.

70-72. Some have hidden themselves deep in the cavities of netherworlds, some in the waters of the sea, some in the corners of the cardinal points and some among the bushes on the tops of mountains. They are excessively frightened. They have abandoned their wives, children and their assets. Those brutes have dropped down from the positions of authority. Now they are moving about in disguise. This frail woman, who is born not very long ago, does not know that I have such valour and power of arms. That is why she is haughty.

73. Foolish ladies do not know anything. In vain do they imagine that they are bold and adventurous. Confused in regard to right and wrong actions, they become victims of ruin.

74-75. Or, if, after keeping her at the head, the heaven-dwellers, great serpents, Siddhas, Sādhyas vainly proud of war, Brahmā, Padmanābha (Viṣṇu), Rudra, lord of the Suras (i.e. Indra) or other guardians of the quarters, do come,

I am competent enough to smash and crush them.

76. Or the generals in my armies who are proud and confident of their ability in war will pound and smash the enemies as though they were ripe cucumbers.

77-90. The following sons of mine are extremely mighty:—Kuṭilākṣa, Kuraṇḍa, Karaṅka, Kālavāśita, Vajradanta, Vajramukha, Vajraloma, Balāhaka, Sūcīmukha, Phalamukha, Vikaṭa, Vikaṭānana, Karālākṣa, Karkaṭa, Maḍana, Dīrghajihva, Humbaka, Halamulluñca, Karkāśa, Kalkivāhana, Pulkasa, Puṇḍraketu, Caṇḍabāhu, Kukkura, Jambukākṣa, Jṛmbhaṇa, Tīkṣṇaśṛṅga, Trikaṇṭaka, Caturgupta, Caturbāhu, Cakorākṣa, Catuḥśiras, Vajraghoṣa, Ūrdhvakeśa, Mahāmāya, Mahāhanu, Makhaśatru Makhaskandī, Siṁhaghoṣa, Śirālaka, Andhaka, Sindhunetra, Kūpaka, Kapilocana, Guhākṣa, Gaṇḍagalla, Caṇḍadharmā, Yamāntaka, Laḍuna, Paṭṭasena, Purajit, Pūrvamāraka,

Śvargaśatru, Svargabala, Durgākhya (Durga), Svargakaṇṭaka, Atimāya, Bṛhanmāya, Upamāya, Ulūkajit, Puruṣeṇa, Viṣeṇa, Kuntiṣena, Parūṣaka, Malaka, Kaśūra, Maṅgala, Draghaṇa, Kollāṭa, Kujilāśva, Dāsera, Babhruvāhana, Dṛṣṭahāsa, Dṛṣṭaketu, Parikṣeptā, Apakañcuka, Mahāmaha, Mahādaṁṣṭṛa, Durgati, Svargamejaya, Ṣaṭketu, Sadvasu, Ṣaḍḍanta, Ṣaṭpriya, Duḥśaṭha, Durvinīta, Chinnakarṇa, Mūṣaka, Aṭṭahāsī, Mahāśī, Mahāśīrṣa, Madotkaṭa, Kumbhotkaca, Kumbhanāsa, Kumbhagrīva, Ghaṭodara, Aśvamedhra, Mahāṇḍa, Kumbhāṇḍa, Pūtināsika, Pūtidanta, Pūticakṣus, Pūtyāsya, Pūtimehana and others like them. They are on a par with Hiraṇyakaśipu, in bravery and Hiraṇyākṣa in great strength.

91-92. Hundreds of heroic sons have been born to each of them.

My generals are all proud and aggressive. When they are followed by my sons they will destroy all haughty and vile Devas in the battle. If anyone were to be angry even if they have thousands of excellent *Akṣauhiṇīs*, they will surely be reduced to ashes in the battle. What then, alas! in regard to a feeble woman?

93. All of them in her battle-field exhibit their magical illusory power of Māyā. But our soldiers take delight in Mahāmāyā (Great Māyā). They will make their army reduced to ashes.

94-95. Hence, let not your mind be dejected by baseless and needless doubts and fears".

After saying thus, the leading Daitya got up from the throne and said to Kuṭilākṣa, his general of very great strength:

"I say, get up. Prepare and mobilise the entire army (for battle).

96. Post the soldiers at all the entrances all round the city of Śūnyaka. Fortify all the fortresses. Make arrangements for fixing hundreds of Kṣepaṇikās (slings and similar instruments to discharge missiles).

97. Arrangements should be made by ministers and priests for evil rites of Black magic. Equip yourself fully with weapons and missiles. The war is imminent.

98. Send ahead someone from the commanders of the armies along with many divisions of soldiers. Let him be formidable and dreadful to look at.

99-101. Drag that foolish woman conceited on account of the strength of the Devas, by means of her tresses after she has been defeated by that general in the course of the battle." After speaking thus to Kuṭilākṣa of great strength, the commander of the army in charge of three thousand soldiers, he himself went to the harem.

Then the sounds of the drums of march of victory of Śrīdevī who was rushing on as the soldiers passed over, were heard by the leading Daityas. They caused excessive earache for them.

CHAPTER 22

Durmada and Kuraṇḍa slain.

The sound of the Dundubhi (the great war-drum) of the leading Asuras that rose up then, became a proud response of sound to that produced by the war-drums of the army of Śrī Lalitā. The three worlds shook and trembled on account of that sound that deafened the worlds, suppressed the cardinal points, and stirred up the bowels of the ocean.

3. The sound of the war-drums of the Daityas suppressed the cardinal points, pierced the caves of mountains and overwhelmed the extensive firmament.

4. The Jhallarī (a kind of drum[56]) of the demons produced a loud, harsh and discordant sound resembling the proud roar of infuriated *Huṁkāra* of the great Man-lion (Viṣṇu).

5. Thereupon, crores of Daityas producing reverberating chattering noise furiously prepared themselves (to fight) against Parameśvarī (Lalitā).

6. One of them covered himself with a coat of mail wonderfully studded with gems and jewels of various kinds and colours. He shone like a mobile lofty Rohaṇa mountain (Adam's peak in Ceylon).

7. A certain soldier shook and waved an extremely bright and glistening sword that was terrible like the *Kālarātri* (Night of destruction) and that had been preserved well by the weapon maker.

8. Stroking the tip of his spear by means of his fingers, a certain soldier mounted on a horse displayed different kinds of movement in the street.

9. Some soldiers rode on elephants of huge-sized bodies as though on mountains propelled and tossed about by the violent gusts of winds of portentous phenomena.

10-19a. Crores of Daityas were fully equipped with coats of mail and had the following weapons and missiles in their hands.[57] viz.: *Paṭṭiśas* (a spear with a sharp edge), *Mudgaras* (a hammer-like weapon), *Bhiduras* (Thunderbolts), *Bhindipālas* (a short javelin thrown with hand), *Druhaṇas*, *Drughaṇas* (Mallets, wooden maces), *Bhuśuṇḍis* (fire arms *MW*) *Kuṭhāras* (daggers), *Musalas* (Pestles, clubs), *Gadās* (Maces), *Śataghnīs* (bombarding instruments), *Triśikhas* (Three-pronged arrows), *Viśikhas* (Iron-tipped arrows), *Ardhacakras* (Arrows with crescent-shaped tips), *Mahācakras* (great discuses), *Vakrāṅgas* (arrows of crooked shapes), *Uragānanas* (serpent-faced arrows), *Phaṇiśīrṣaprabhedas* (different kinds of missiles shaped like hoods of serpents), different kinds of bows made of horns etc., batons, *Kṣepaṇikaśastras* (Different kinds of slings and similar devices for discharging missiles), *Vajrabāṇas* (adamantine

[56] MW p. 429A.

[57] vv. 10-19a give a list of weapons used in mediaeval India. The varieties of arrows, use of fire-arms and projectiles are note-worthy.

arrows), *Dṛṣadvaras* (excellent rocks and pebbles for hurling), missiles of various sorts and shapes such as *Tavamadhyas*, *Muṣṭimadhyas*, *Valalas* and *Khaṇḍalas*, daggers of hundreds of varieties-with angular middles, fang-shaped, tips etc., nooses of diverse varieties *Pāśatuṇḍas* (snout-like nooses) *Kākatuṇḍas* (weapons-shaped like the beaks of crows), and thousands of similar weapons and missiles very dreadful and capable of destroying living beings. They rode on various animals and birds such as horses, elephants, donkeys, camels, wolves, hounds, crows etc., vultures, herons, tigers, and others on hons etc. Some rode on Śarabhas (eight-footed fabulous animals), Bheruṇḍas (a species of birds), Boars, *Vyālas* (savage beasts, snakes), ghosts etc. Thus seated on various vehicles they marched against Lalitā with violent fury filling up their minds.

19b. Bhaṇḍa sent the crooked and fraudulent Dānava the chief of an army division, named Durmada, against Lalitā, along with ten Akṣauhiṇīs.

20. Accompanied by those exceedingly mighty soldiers of leonine strength, who appeared to be desirous of burning the entire universe, that general proceeded towards Lalitā.

21. Splitting and piercing the fourteen worlds by means of loud sounds of big war-drums and shoutṁg and howling along with boisterous laughs, Durmada went in her direction.

22. Thereafter, on being commanded by Bhaṇḍāsura, Kuṭilākṣa of great strength deployed Tālajaṅgha along with ten Akṣauhiṇīs at the Eastern entrance to the city of Śūnyaka for the sake of its protection.

23. At the southern entrance to the city, he employed a Daitya named Tālabhuja accompanied by ten Akṣauhiṇīs, for its protection.

24. At the Western entrance to the city, he appointed the Daitya named Tālagrīva along with ten Akṣauhiṇīs for its protection.

25. He directed Tālaketu, the exceedingly powerful (Daitya), to be at the northern entrance to the city along with ten Akṣauhiṇīs, for the sake of its protection.

26. He directed ten Akṣauhiṇīs to stay in a circle along the rampart wall in the cubicles and bunks over the copings.

27. Thus, by means of fifty Akṣauhiṇīs of soldiers, he made due arrangements for the defence of the city of Śūnyaka and reported it to his master.

Kuṭilākṣa reported:

28. "O Lord, at the behest of your Majesty, armies have been deployed for the defence of the city. At the outset Durmada has already been despatched towards that wicked Lalitā.

29. That frail woman can easily be made frustrated merely by means of our domestic servants, yet the royal convention is that proper arrangement for the defence of the city should be made."

30. After saying thus to Bhaṇḍa, the ruler of the Daityas, the excessively haughty Kuṭilākṣa, accompanied by the commanding officers of different divisions of the army kept the entire army on the alert and ready to act.

31. A Dānava had previously been sent as a messenger[58] by Kuṭilākṣa. In the company of an army, with tumultuous uproar, he had encircled the army of Lalitā.

32. With a great clatter and clutter, thousands of Daitya soldiers waved their swords and fell on the soldiers of Śakti.

[58] For *dūta* N. reads *yastu* 'The Dānava who was despatched previously'.

33. Those dreadful Śaktis with boisterous laughters and shouts, fought with the Dānavas with their swords gleaming brightly.

34. In the course of that war between Śaktis and Dānavas, the three worlds became exceedingly agitated and heavy dust spread throughout the sky.

35. Intensified in the shafts of the chariots, amplified by the trumpets of elephants and scattered by the deep breaths of the horses, the dust columns rose up in the sky.

36. On seeing him rushing in accompanied by ten Akṣauhiṇīs, Sampatsarasvatī furiously ran towards him in the battlefield.

37. Horses and elephants in their rut occupied (and guided) by the Śaktis equal (in strength) to Sampatkarī thrashed and smashed the army of Dānavas.

38-41. When the noisy mutual fight gathered intensity with clattering and cluttering melee, war-drums were sounded loudly and dust columns were raised profusely. Great streams of blood of thousands of Dānavas struck down by the Śaktis began to flow here and there. Torn and cut off by the arrows, the banners rolled and wallowed scattering their emblems along with scores of umbrellas. The myriads of umbrellas that had fallen on the battle ground red with blood could be compared to the moon in the midst of red clouds at dusk.

42. Like the mass of flames of the Kalpa fire that envelops the fine ocean, the soldiers of Daityas surrounded the army of Śaktis.

43. Heaps of heads of the Dānavas rolled down on the battle-field when the necks (of Dānavas) had been chopped off by the sharp edges of the brilliant weapons of the army of Śaktis.

44. The battle-ground became entirely filled with heads with lips bitten (and firmly pressed by the teeth), terrible with knitted eyebrows and with eyes turned red due to fury.

45. When the battle that terrified all worlds thus began, Śaktis who became excessively furious thrashed and smashed the army of the Daityas.

46. Struck down by the weapons of Śaktis and hit by the armies of goddess Sampaddevī in this manner, the Dānavas fell down senseless here and there and died there (on the battlefield).

47. Thereupon, Durmada the suppressor of enemies encouraged his army that had been utterly vanquished and routed, mounted a camel immediately and rushed against the army (of Śaktis).

48. Goaded furiously and occupied by Durmada, the longnecked camel vehicle with elevated back moved ahead (quickly).

49. (The Daityas) with fury in their minds followed that vicious (Durmada) who was seated on a camel. Desirous of fighting with Śaktis, he consoled the frightened Dānavas.

50. Like the cloud that showers the forest with water, he showered the circular military array of Sampatkarī's forces in all quarters with arrows with their points dazzling brilliantly.

51. Struck and hit with many arrows by that Daitya of unbearable inherent strength, in the course of battle, the army of Sampatkarī became as though stunned and stupefied for a moment.

52. With her eyes reddened on account of anger, Sampadambikā rode on the elephant Raṇakolāhala and fought with him.

53-55. Her hand that appeared more beautiful when the tinkling bangles moved to and fro, drew the bowstring in the course of battle up to her ear.

Due to the dexterity and quickness with which her hand moved, no one saw the drawing (of the string) or the discharge (of the arrows). The bow was seen in a circular form only when the arrows were fixed.

The arrows discharged forth from the bow of Sampatkarī, came rapidly into contact with the sun's (rays) in the sky and their tips shone clearly. The arrows then burned the enemies.

56. The fight between her (i.e. goddess) and Durmada was excessively intensified. Flames issued forth when the arrows came into clash with one another.

57. Darkness was caused by the arrows of Sampaddevī and the demon, discharged and scattered by them at the outset as they concealed the sun.

58. In the meantime, sparks and flames were ignited by the rapid clash of the arrows and they had the appearance of eddies and whirlpools.

59. The elephant Raṇakolāhala mounted by that lady of excellent hips (i.e. Sampadambikā) exhibited many kinds of valorous feats in the course of battle.

60-62. He (the elephant) thrashed a few Daityas with his trunk; some by kicking them with his feet; other Dānavas by hitting them with his raised up tusks as powerful as iron clubs, others with lashing blows of his tail as tough as stems of trees; other enemies with shrieks and howls, still others with the heavy pressures of his huge body; others by piercing them with h is nails and some Daityas by butting upon them with his huge head. Thus the elephant of Sampaddevī displayed various feats of cleverness and bravery.

63. With his face reddened with wrath, Durmada hit and removed a precious gem from the crown of Sampatkarī, with a powerful and tough arrow.

64. Thereat, her eyes became red with anger. Durmada was hit with arrows discharged by her. Wounded by them on the chest, he gave up his ghost instantaneously.

65. Thereupon, the excellent soldiers in the army of Śaktis shouted uproariously. Many other excellent Dānavas, the foremost among the soldiers of Durmada were killed by them.

66. Those who survived death among Daityas were vanquished completely. They fled from battle-field and took refuge in the city of Śūnyaka.

67-68. On hearing that news, the Lord of Dānavas became furious as though he blazed forth within himself, due to his own intrinsic mighty power. Surveying (all round) with savage eyes, he placed his hand on his sword and spoke to the chief commander of the armies, Kuṭilākṣa who was near him.

69-71. "How did that wicked woman strike down the mighty Durmada in the fight? Mischievous and grievous indeed is the way of fate. Neither among the Suras nor among the Yakṣas nor among the leading *Uragas* (serpents) was his powerful attack ever withstood. Even that Durmada has been killed by a feeble woman. Do indeed despatch the general named Kuraṇḍa who is proud of taking part in battles, in order to defeat that wicked woman and drag her by plaited hair violently".

72. On being sent forth thus by him, Kuṭilākṣa called upon Kuraṇḍa of great strength with brawny arms, to present himself in front of the Lord.

73-74. Kuraṇḍa came there and made obeisance to his master. Kuṭilākṣa said to him: "Go and ask the soldiers to be ready.

You are an adept in the employment of Māyā, O Soldier, skilful in diverse wonderful tactics in war. You are equally skilful in treacherous battle. Thrash and defeat that woman."

75. Thus directed by Kuṭilākṣa in the presence of his lord, king Kuraṇḍa of fierce exploits set out immediately from the city.

76. The dreadful Kuraṇḍa, the elder brother of Durmada, went to the battle surrounded by twenty Akṣauhiṇīs of soldiers. By means of his

elephants, horses and foot-soldiers he appeared to pound and suppress the sphere of earth.

77. Though he was haunted by the evil spirit of grief and anger, he was steady and bold in his mind. Seated on his horse of great velocity he galloped on enveloping the extremities of cardinal points by means of dust columns.

78. He took up his horn-made bow and made a dreadful twanging sound. With continuous discharge of arrows, he showered the great army of Sampatkarī.

79-83. He taunted and threatened goddess Sampatkarī thus:

"O sinful woman, you have killed my younger brother Durmada who was justifiably proud of his ability in war. In vain do you possess a great haughtiness with only an iota of real valour. Look. With these iron arrows, I shall now and here despatch you to the city of *Antaka* (God of Death). My *Raṇapūtanās* (Evil demonesses of battle) drink the exceedingly tasty and heartening spate of female blood of extraordinary nature gushing out from the crevasses (open wounds) of your body.

O vile woman, you will now reap the fruit of sin arising out of the slaughter of the younger brother. See the prowess of my arms".

After threatening Sampatkarī seated on an excellent elephant, he encouraged his army to attack and subjugate the army of Śaktis.

84. Thereupon, Caṇḍī who prepared herself to thrash and smash the army of Kuraṇḍa of great might encouraged her own army.

85. Getting interested in an unusually delightful battle,, she (Caṇḍī) came there riding on her horse and spoke these affectionate words to her (Sampatkarī).

86. "Dear friend, Sampatkarī, may my words be listened to with love. Hand over the fight with this fellow to be pursued by me, resulting in good benefits.

87. Forbear awhile. This fellow will be engaged by me in fight. You have been requested in the capacity of a friend. Do not have any hesitation in this regard."

88. On hearing these words of hers, Sampaddevī of pleasant smiles, turned away her army that was about to face Kuraṇḍa.

89-90. Horses equal in velocity to the wind and appearing like the billows of the ocean of the army, were mounted by the Śaktis having a lustre similar to that of the rising sun. With their hard hoofs they frequently scraped the ground. They rushed against the army of Kuraṇḍa in a single file.

91-93. The Dānavas of haughty nature were encouraged by Kuraṇḍa. They fought with Śaktis in the army of Ambikā seated on a horse. These Śaktis were conversant with the workings of minds of horses in the course of the battle. They were skilful in the different manipulations of the bridle in order to make the horses turn back, spring etc. They could encourage the horses through signs from the tips of fingers or toes. They were equally good at guiding the horses in their different movements, in treading with their hoofs and five types-of trots and paces.

94. When the fight between Śaktis and demons went on like thus, (the Goddess) mounted a speedy horse named Aparājita. Riding the horse, she rushed against Kuraṇḍaka of evil conduct.

95-96, Goddess Turagānanā (Horse-faced) who appeared delicate and graceful with the braid of hair moving to and fro, who was as dazzling as the digit of the autumnal moon, whose face was as beautiful as the sphere of the moon that is red at dusk, smilingly took up her jewel-set bow and showered Kuraṇḍa with series of arrows.

97. Arrows fitted with golden feathers were discharged by the Goddess seated on the horse

spread over the extremities of quarters. They pervaded ten directions.

98. Kuraṇḍa of fierce exploits, the elder brother of Durmada, furiously showered the Goddess mounted on the horse by means of arrows issuing forth from the Śārṅga bow.

99. Even the horse of the Goddess seated on the horse, speedily split and hit the army with its hard and dreadful hoofs. It thrashed and smashed Dānavas.

100. Many of the armies of that enemy fainted and swooned from far at the neighing sound of that horse whose sound resembled the portentous roar of the ocean at the time of ultimate dissolution (of the universe).

101. The *Hayāsanā* (Horse-seated goddess) moving about here and there among the troops of Daityas, released her divine weapon *Pāśa* (noose) of blazing appearance.

102. From that *Pāśa* crores of other *Pāśas* as terrible as serpents issued forth. They bound the entire army and overpowered them.

103. Thereupon, Kuraṇḍaka who had become furious on account of the fact that his soldiers had been bound, cut off with a single arrow the string of her jewel-set bow.

104. Abandoning the bow when the string had been cut off, Hayāsanā who had become very furious struck at the chest of that vicious fellow with her goad.

105. The life-blood of Kuraṇḍaka was quaffed by that blazing goad. Thereupon he fell down on the ground like a tree hit by thunderbolt.

106. Some dreadful Pūtanās issuing forth from that goad devoured the entire army along with the blood oozing out of the noose and vanished thereafter.

107. When Kuraṇḍa the leader of twenty Akṣauhiṇīs was killed thus, the Daityas who survived death fled quickly.

108. On hearing that Kuraṇḍa was struck down in the battle along with his younger brother by the armies of Śaktis, the Lord of Śūnyaka heaved a deep sigh like a hissing serpent.

CHAPTER 23

Five Asura Generals Slain.

Hayagrīva continued:

When Kuraṇḍa was thus slain by the Goddess seated on the horse, the demon Bhaṇḍa said to Kuṭilākṣa once again in his eager desire for war.

2. "Alas! What could not have occurred even in a dream, what has never been heard before, what has not even been suspected by us in our minds —such a calamity has befallen us.

3. Kuraṇḍa and Durmada had been very mighty brothers. The power of this wicked fraudulent female slave (practitioner of black magic) is greater than we expected.

4. Now despatch five of our generals beginning with Karaṅka along with a hundred Akṣauhiṇīs to the battle-field.

5. They are genuinely proud of (their ability in) fighting. They are great heroes ready to give up their bodies in fighting battles. In every respect they will vanquish that vainly proud woman."

6. On hearing these words of Bhaṇḍa, Kuṭilākṣa hurriedly summoned the five generals beginning with Karaṅka.

7. Directed by Kuṭilākṣa, they bowed down to their lord and master and appeared to be ready to enter even fire (for his sake). Blind with fury, they set out from the city.

8. On hearing the tumultuous and unbearable sound of their drums at the time of their departure on their march, even the elephants guarding the quarters squirmed and writhed, as they experienced a sort of shattering of their ears.

9-10. A hundred *Akṣauhiṇīs* of soldiers moved ahead with clusters of flags and banners fluttering, horses etc., stirred up in. excitement and elephants in their rut.

It was full of neighing horses and trumpeting elephants. The foot-soldiers shouted and screamed and the wheels of chariots creaked with a rumbling sound.

11. When the dust particles of the ground were raised by the rims of the wheels, they obscured the lustre of the sun. Hence, it appeared to be covered with showers of snow.

12. The entire universe appeared to be covered with dust. In some places, it was very noisy on account of the harsh sounds of war-drums.

13. The soldiers of the Daityas were overspread with the columns of dust that rose there. Hence, the number of soldiers could be conceived in the form "It is so much".

14. Banners of many varieties with the emblems of fish, snake etc. fluttered in the dust columns like fishes in the great ocean.

15. On seeing them rushing at the army of Lalitā, all the immortal ones (Suras) became frightened apprehending breakdown and collapse of the Śaktis.

16. The five haughty generals, the chief of whom was Karaṅka, created in the course of their fight a huge Māyā (illusory demoness) named Sarpiṇī.

17. The wicked Sarpiṇī created by them was a *Raṇaśāmbarī* (a sorceress of war) of smoky complexion with smoke-coloured lips and breasts.

18. The hollow of her belly was as huge and extensive as a great ocean. She moved ahead in the battle ground frightening the minds of Śaktis.

19. She was like another vicious Kadru being the source of origin of many serpents of magical and illusory bodies. She had many serpents serving the purpose of ornaments.

20. Rolling on the ground at the front line of the generals, she made many sinuous movements and screamed in as excessively dreadful manner.

21. It was by means of this very same Māyā that those leading Asuras became victorious formerly. The five evil-souled Daityas beginning with Karaṅka were as if desirous of their own death.

22. Then began the battle between the Śaktis and the enemies of gods. They incited one another's excessively violent fury by one another's heroically boastful utterances.

23. On account of excessive confusion and perplexity, Śaktis and Dānavas could not distinguish one another. With the weapons in their hands they began to strike indiscriminately.

24-28. The fight between Śaktis and the demons gathered intensity. It became more and more dreadful. When the weapons clashed together, sparks of fire were produced. The series of arrows discharged by them were so innumerable that all the spaces between the cardinal points were hidden and covered up. The gushing stream of blood was so profuse that even elephants were carried away by the currents. Many chariots got stuck up and rendered motionless in the swampy, slushy mire of (dead bodies and) flesh. Tufts of hairs and tresses floating on the streams of blood shone like gathering mosses and other aquatic plants. It was extremely cruel, destructive and dreadful on account of the terrific lionlike roar. The dust particles increased the gathering darkness. It gave more and more satisfaction and pleasure to the demonesses. Blood flowed from the neck (and throats) of the Daityas when they were cut off by a row of soldiers armed with weapons. Then *Sarpiṇī* was urged by the five (generals) along with their army. She created many kinds of serpents from her own body.

29-32. Many kinds of serpents came out of the body of *Sarpiṇī* and moved about here and there. Some were like Takṣaka and Karkoṭaka. Some had the lustre of Vāsuki and other important serpents. Their bodies were of various sizes and colours, (and had terrible (poisonous sight). They could burn three worlds with different kinds of poisonous breaths coming out like flames. By means of their mouths where two forked tongues moved about, they scattered various kinds of poison[59] in the army of Śaktis. The poisons were *Pārada* (quicksilver), *Vatsanābha* (a strong poison from aconite), *Kālakūṭa* poison of another type, *Saurāṣṭra* poison of very dreadful nature, *Brahmaputra* (a poison of another variety), *Śauklikeya* (more correctly *Śaulkikeya*, a poison that is produced in Śulkikā) and various other kinds of poison.

33. Very terrific serpents with two faces and smoke-coloured bodies came out of the pair of eyes of *Sarpiṇī*. They were extremely furious.

34. Crores of serpents issued forth from the ear cavity of *Sarpiṇī*. They had yellow colour and three hoods. Their mouths were hideous due to their fangs.

---

[59] vv. 30-32 give various varieties of poisons known in ancient India. They had regional varieties like Saurāstra, Brahmaputra, etc.

35. From the mouth of *Sarpiṇī* issued forth a number of serpents. They had blue colour throughout. They had mouths at the front as well as at the tail-end along with hoods.

36. Other serpents of brindled and variegated colours, with four mouths and four feet issued forth from her nostrils. They had fierce splendour.

37-39. Many dreadful red coloured serpents issued forth from her great hanging folds of skin, thick and circular breasts and the hollow cavity of navel. They held *Halāhala* variety of poison. They bit soldiers in the army of Śaktis. They burned everyone by means of poisonous fires. They twined round them and bound them with their noose-like bodies. They struck them with their hoods. Thus they made the army of Laliteśī utterly bewildered and confused.

40-43a. Though they were split and cut frequently by the crores of weapons of Śaktis, they increased in number more and more. They then glided and crawled regaining the fullness and compactness of their original bodies. Many serpents died but others were born. At the death of one many others sprang up. Since the wicked *Sarpiṇī* the root cause did not perish, other serpents were produced (in plenty) on the destruction of serpents (originally) created by her.

43b-48a. On being burnt by the poisonous fires, the bodies of soldiers in the army of Śaktis became ruined and overwhelmed by misery. When the troops of Śaktis stood bewildered, unable to decide what should be done, on account of serpents, those five Dānavas exhibited many feats of valour.

Karaṅka occupied a chariot to which hundreds of donkeys had been yoked. He smashed and thrashed the army of Śaktis with a discus the edge of which was very sharp.

Another general of Bhaṇḍa Daitya named Vajradanta fought riding on a camel hitting and hurling adamantine arrows,

Then Vajramukha mounted a great ass and pierced and struck the troops of Śaktis by the edges of his spears.

48b-50. Another powerful general of the armies named Vijradanta rode in a chariot with two vultures and began to fight with arrows.

Encouraged in the battle by those wicked generals, the hundred Akṣauhiṇīs of soldiers gathered together playfully and fell (on their enemies).

Sarpiṇī of evil activity adopted many Māyās and created crores of serpents every moment.

51-53. On seeing the army overpowered and unnerved in that manner, goddess Nakulī (Mongoose) became furious. Riding on Garuḍa, she jumped into the fray. She had the lustre of the molten gold. She was born of the palate of Lalitā. The entire realm of speech and language constituted her features. She was endowed with adamantine teeth. She despatched her army towards *Sarpiṇī*.

54. Garuḍa whose elevated shoulders were occupied by her (goddess Nakulī) and who could toss even mountains with his wings, moved ahead in the battle ground like a mobile Sumeru.

55. On seeing the dreadful serpents born of Māyā of *Sarpiṇī*, Nakulī had her eyes turned red due to anger and she opened her mouth.

56. Thereupon, the tips of the thirty-two teeth of goddess Śrīnakulīdevī turned into thirty-two crores of *mongooses* with golden lustre.

57. Cutting the groups of serpents of (demoness) *Sarpiṇī* into pieces by means of the crushing power of their curved teeth and neutralising their poison, golden ichneumons capable of dispelling poison wandered here and there in the course of that dreadful war.

58. Raising up their ears and shaking up their hairs on account of excessive fury, the elated

mongooses opened their mouths and bit the serpents.

59. For everyone of the illusory serpents there arose an ichneumon and it cut off the body (of the serpent) with the penetrating thrust of its sharp teeth.

60. With their tongues resembling tender sprouts, the *mongooses* began licking up the two corners of their mouths that had become red due to the drops of blood exuding from the bodies of serpents. Then they jumped about and leapt in the battle.

61. The excessively tremulous body of the serpents while being bitten by the mongooses quivered frequently along with, the coiled hoods.

62. In the course of the battle, the jewels stuck on to the weighty hoods of the serpents shone even after they had been bitten to death by the groups of *mongooses*.

63. With their coiled hoods shattered and forced out by the blows of the *mongooses*, the serpents appeared like the flames of fires of their own great treachery (*mahādroha*.)[60]

64. When the magical and illusory groups of serpents were thus broken into pieces by the sets of ichneumons Sarpiṇī became excessively angry.

65. After fighting a great battle with her, that goddess. Nakulī fixed the extremely ruthless *Gāruḍa* (having Garuḍa for its deity) missile to her arrow.

66. That Gāruḍa missile which illuminated the faces of the quarters through formidable flames entered the body of *Sarpiṇī* and absorbed and extinguished the *Sarpamāyā*.

67. With the destruction of the Māyā Power, *Sarpiṇī* got dissolved. On account of her destruction, the five excellent generals became furious.

68. That *Sarpiṇī* by means of whose strength those generals contemptuously disregarded all the Suras, was led to her death due to the prowess of mongooses (or of goddess Nakulī).

69. Hence, those generals became excessively furious on account of the loss of their powerful support. With a united effort, they showered goddess Nakulī by means of multitudes of weapons.

70. Seated on her Garuḍa chariot, that heroine of the army fought with all the five though she was alone. With great deal of dexterity she showered weapons and missiles.

71. She showered and wielded thousands of missiles and weapons such as spears with sharp edges, pestles and javelins. With her adamantine teeth, she bit them in their weak and vulnerable vital parts.

72. Thereupon, the servants of the Daitya king yelled out dreadfully piteous cries of agony, as they were tortured by the mongooses of formidable power.

73. Some of the mongooses with blazing fury leaped from the sky with terrible shrieks and began biting the army of their enemies.

74-75. Some were bitten in their ears; others in their noses; still others were bitten on the tops of their heads. Some of the mongooses engaged in mutilating and disfiguring activities came and bit the backs (of the demons). Those enemies of gods assailed by the mongooses fell down maimed and mutilated in their bodies, with their coats of mail broken through. Due to great fright, they cast off all their weapons.

76. Some mongooses entered the open mouths of the enemies. They pulled at them as if they

---

[60] N. 18.64 reads *mahākopa* '(fire of) great anger or rage'?—a better reading.

were bodies of serpents and bit the bottoms of their tongues.

77. Other mongooses entered the ears of the enemies of the Devas. Ichneumons of very small size entered the different pores of their bodies.

78. On observing his own armies assailed and cast into wretched condition by the mongooses, Karaṅka became angry.

79-80. The other extremely powerful and dexterous generals of the army showered volleys of arrows on every ichneumon like the clouds (showering waters). The arrows issuing forth from the mighty bows of the generals of the army of the Daityas came into violent clash with the tips of the teeth of ichneumons.

81-82. Fire issued forth from the adamantine teeth of ichneumons struck and wounded by hundreds of volleys of arrows of the generals.

The army of the ichneumons was thrashed and shattered by those numerous arrows with shining tips jointly and playfully discharged by the five generals.

With their bodies shattered and broken by the crores of arrows discharged here and there by the generals the mongooses surrounded Nakulī.

83. Thereupon, goddess Nakulī, the sole deity of speech and language, (identical with Sarasvatī) became very furious at the retreat of the mongooses.

84. She fixed a great missile named *Akṣīṇanākula* (undiminishing [unending mongoose]) to her Śārṅga bow. The missile had faces (points) alt round and its tip was enveloped by flames of fire.

85-88. Mongooses, crores in number, issued forth from that missile. They had adamantine limbs, hairs and curved teeth. They were very swift. They had the intrinsic strength of thunderbolt. They moved ahead in a crowd. They were as terrible as numerous thunderbolts gathered together. They tore up the ground hurriedly with their adamantine claws. They appeared splendid with their eyes as lustrous as diamonds and other gems. The hissing sound they produced through their nostrils resembled that at the fall of thunderbolts. With the crores of their teeth, they pounded and crushed the army of the demons. Free from the blame of mischievousness, they displayed many kinds of exploits.

89. Wounded and ruined in every limb by those crores of mighty mongooses as terrible as thunderbolt, the base Dānavas began to perish.

90-91. When the whole army that consisted of a hundred *Akṣauhiṇīs* (at the beginning) was struck down by the groups of ichneumons of adamantine power, the excellent generals found only themselves left behind. They were seized by great fright as well as anger. Drawing their bows, they fought more vigorously.

92. Fighting with them in various ways goddess Nakulī chopped off the hard head of Karaṅka by means of her sharp edged spear,

93. Flying up seated on Garuḍa, she cut off with her sword the heads of the other four enemies also of whom Kākavāśita was the chief.

94-95. On seeing such an ease and active dexterity of goddess Nakulī Śyāmalāmbikā honoured that deity of great intrinsic strength who destroyed the wicked Asuras. Śyāmāmbikā granted to her the status of being her own satellite deity.

96. Who is not pleased and delighted when extremely good qualities are observed?

The demons who escaped death became highly frightened. They sought refuge in Nakulī.

97-99. On seeing them she kindly said to them smilingly "Do not be afraid. Go and tell your king the detailed news of the war."

On being sent by her thus they were delighted. They became afraid once again on seeing the

battle-field. They immediately fled to the city of Śūnyaka.

On hearing the news from them, Bhaṇḍa became fierce on account of anger.

CHAPTER 24

Seven Generals Beginning With Balāhaka Killed.

Hayagrīva continued:

When they were killed, the Lord of Śūnyaka became blind with fury. Heaving a deep sigh, he spoke thus to Kuṭilākṣa with his mind agitated on account of his eagerness for war".

2-3. "O gentle commander-in-chief; Sorrow has befallen us. Karaṅka and other generals who had been displaying the exploits of their arms and dispelling the pride of Devas through the magical power of *Sarpiṇī*, have been struck down by the magical power of that sinful deity.

4. We have seven generals beginning with Balāhaka. Send them to the battle-field as they have formidable power of arms.

5-7. Along with them despatch thirty Akṣauhiṇīs. They are devoted to the application of Māyā. They will smash and shatter the army of Lalitā. O, they will bring victory to us. They will surely come back to me. They are born of Kīkasā. The seven brothers, chief of whom is Balāhaka, possess vehement valour and power of exploits. They are always victorious. Certainly they will attain victory in the battle-field".

8-11. On being told thus by the demon Bhaṇḍa, Kuṭilākṣa summoned the seven efficient and proud generals, the chief of whom was Balāhaka. They were Balāhaka, Sūcīmukha, Phālamukha, Vikarṇa, Vikaṭānana, Karālākṣa and Karaṭaka. All these seven were vigorous and mighty. After bowing down to Bhaṇḍāsura, these seven brothers, the sons of Kīkasā, went out of the city. They were extremely enthusiastic about the war. They were assisted and protected by one another.

12. The chiefs and the soldiers in the army consisting of thirty Akṣauhiṇīs followed them then, scraping the region of clouds through the numerous banners and flags,

13. The army was war-like and terrible. Stamping with their feet they (the soldiers) pressed down the earth. Through the columns of dust particles, they drank up every drop of ocean.

14. Through the sounds (beatings) of the different war-drums such as Bherī, Niḥsāṇas, Tampoṭṭas, Paṇavas and Ānakas, they rendered the entire universe full of qualities of the Ether (viz. sound) at every step.

15. Taking the army consisting of thirty Akṣauhiṇīs, the extremely proud sons of Kīkasā started as though to enter Viśva (the Lord, i.e. to their death).

16. They were furious and hence they became red (in their face). Their armours were brightly illuminated by the suns' disc. Their weapons and ornaments glittered. Their hairs were tied up above heads. Thus the generals moved ahead.

17-18. Formerly, these haughty demons had been despatched to suppress the seven worlds by the great demon Bhaṇḍa desirous of conquering the entire universe.

Having observed their great strength through that subjugation of the seven worlds, they were now sent by that wicked natured Daitya desirous of conquering the army of Lalitā.

19. They hastened to the battle ground waving weapons in their hands. With great fury they rushed towards the army of Śaktis.

20. With their loud shouts and shrieks they made the ten directions echo loudly. The proud Daityas (then) went to the place where the army of goddess was present.

21. The army of Goddess Lalitā too was standing in readiness. It was dreadful on account of weapons. The soldiers turned towards the enemies displaying their ruthlessness by knitting their eyebrows.

22-23. Thousands of Śaktis joined the forces of Lalitā. Some had nooses, some iron clubs, others discuses, maces, sharp-edged javelins etc. Others had bows. These fierce Śaktis appeared to drink the ocean of Daityas.

24-25. The Dānavas threatened and taunted Śaktis thus and fought with them—"Come on, come on, O wicked sinful base woman! By adopting Māyā tricks, you delude only stupid fellows. We shall send you all today to the abode of the God of Death, by means of our highly terrific arrows resembling hissing serpents."

26-27. A certain Śakti cut the neck of a leading Daitya by hitting with a sharp edged-spear. The blood gushing out from his neck flowed upwards. Numerous vultures hovered over it in a circle and perched upon it! The lustre of the umbrella of the God of Death was enhanced by them.

28. A certain demon discharged a javelin in the course of the battle. A certain Śakti cut off his javelin with an arrow. The same arrow killed him too.

29. A certain Śakti riding on an elephant trained her elephant in the art of butting against mounds, on the broad chest of a wicked Daitya.

30. A certain Śakti suddenly struck in its forehead the elephant on which a soldier of the enemy was seated. She struck it with a sword and gave it the pleasure of heaven (i.e. killed it.)

31. With a discus hurled by means of her hand, a certain Śakti broke the bow of a certain Asura into two and thereby made two replicas of her eye-brows.

32. (Defective text) Another Śakti exterminated the enemies with sharp arrows and granted pleasure to her dagger in her own *Romāli* (a line of hair on the abdomen above the navel (i.e. the dagger was given rest).

33. With a blow of her mace, certain Śakti smashed the chariot wheel of her enemy and granted pleasure to her buttocks with it (i.e. scratched it with it).

34. With her fierce sword a certain Śakti cut off the pole of the chariot of a lordly Dānava and enhanced the pleasure of the earth.

35. The army of Śaktis infiltrated into the army of Daityas and the army of Daityas infiltrated into the army of Śaktis.

36. The close intermingling of Śaktis and the demons was like that of water and milk. During the time of fighting it confused both of them.

37. When the trunks and the tusks of the mad elephants of the Daityas were cut off by the swords of Śaktis they appeared like huge boars.

38-41. Thus a fight ensued which was dreadful even to the heroes. Cowards could not even remember about it within themselves. It was terrific even to terrible men. It was impassable due to the (incessant) exchange of weapons.

Balāhaka mounted on a huge vulture named Saṁhāragupta. Formerly it had risen out of fire. Its beak and other limbs were as sharp as a thunderbolt. Its staff-like shanks could be compared to the baton of Kāla (God of Death). It was of fierce valour and exploit. It was of grey colour like smoke. The movement of its wings was very dreadful. After riding on this vulture, the haughty Daitya fought in various ways. When it stretched its wings they extended to half a Krośa. It stood thus shrieking and howling with terrible sounds.

Opening its beak that appeared like a fire-pit, it devoured soldiers in the army.

42. Samhāragupta the huge vulture of cruel eyes bore Balāhaka who kept the bow well drawn in the course of the battle.

43. Seated on the back of vulture with his body moving up and down, Balāhaka appeared like the Balāhaka cloud (at the time of dissolution) clinging to a Kūṭa mountain with wings.

44. The leading Daitya, Sūcīmukha mounted on his vehicle crow. The root of its wings was as sharp (hard) as needle. Riding on this he fought a hard battle.

45-47. It was elated and intoxicated. With its long beak, it resembled the peak of a mountain. It was very dreadful with its staff-like shanks having the size of the staff of the god of de ath. It was on a par with the cloud Puṣkarāvartaka. Its complexion was similar to the colour of mud. Its wings extended up to a Krośa. This crow of harsh cry mounted by Sūcīmukha smashed the great troop of Śaktis by pecking at them with its beak.

48. Then (the next general) Phālamukha took up a ploughshare as his weapon. Riding on a heron resembling a mountain, he shone brilliantly in the battle.

49. The leading Daitya named Vikarṇa, the extremely mighty general, rode on his vehicle the Bheruṇḍa bird and fought a fierce battle.

50. A fierce cock of extremely dreadful nature bore (the general) named Vikaṭānana who had a lustrous sharp-edged spear for his weapon in the battle.

51. Surveying the army of Śaktis from the front with blazing eyes, and roaring loudly, the cock moved about making the hairs on its neck stand on their ends.

52. The sixth general named Karālākṣa was the weightiest and the most conspicuous. His loud cry was as harsh as the sound of thunderbolt. He moved ahead with a ghost for his vehicle.

He was intrepid due to his mastery of black magic practised in cremating grounds.

53-54. It was by repeating those Mantras that the ghost was formerly subdued by him and brought under his control. In the battle-field the ghost carried him on his back when goblins pervaded him.

The ghost had long arms. He kept his head bent down and the feet were kept wide apart. Assuming the form of a vehicle, the ghost bore Karālākṣa.

55-57. Another commander was Karaṭaka by name. He was the crest jewel of the army of Daityas. He pounded and smashed the army of Śaktis with a Vetāla (vampire) for his vehicle. The vampire had cruel ruthless eyes with a body a Yojana tall. This vampire was subdued by him and brought under his control by means of Mantras in the cremation ground. Directed by Daitya the vampire pounded and smashed the army of Śaktis.

Sitting on the shoulders of that excellent vampire, the Dānava fought with Śaktis in various ways.

58. Thus, these seven evil-souled haughty Dānavas, comparable to the seven oceans, harassed and tormented the soldiers of Śaktis there.

59. Formerly, these seven Daityas had propitiated the Sun God by means of penance. Boon had been granted to them by the Sun God who had been pleased with their penance.

60-61. “O sons of Kīkasā, O fortunate ones, I am delighted now by your penance. Welfare unto you all. Choose your boon”.

When the Sun God said thus, the sons of Kīkasā who had become emaciated due to penance, earnestly requested for an intractable boon like this.

62-65. "O Tapana (Sun God), you must be present in the cavities of our eyes during fights. With your intense heat and refulgence you must burn our antagonists. O lord, whenever you are present within our eyes, let everything that becomes the object of our vision be motionless. Viewed by our eyes, invigorated by your presence, the soldiers of our antagonists will become incapable of wielding their weapons. When the weapons are made motionless and blocked, O lord, by our vision alone, our immobilised enemies can be killed with great facility."

66. This was the boon that they acquired formerly from the Sun God. With this boon granted to them, the sons of Kīkasā moved about in that battle-field with great haughtiness.

67. Looked at by them when eyes had been penetrated and occupied by the Sun God, the innumerable weapons of Śaktis became immobilised and they found their zeal (in war) futile.

68. When the missiles and weapons were blocked and immobilised by those seven sons of Kīkasā, of great inherent strength, Śaktis could not exert themselves.

69. Even when they exerted themselves they were overcome much by the immobilisation of their weapons. So Śaktis heaved a deep sigh and sat quiet.

70. Thereupon, finding a suitable opportunity, the Daityas who were directed by their masters, rose up with different kinds of weapons and smashed the army of Śaktis.

71. Those Śaktis who were deprived of their activity and who were prevented from using their weapons became perplexed and agitated on account of their arrows that could pierce even adamantine coats of mail.

72. The Śaktis whose bodies had been wounded and pierced by the numerous weapons of Daityas in the battle field appeared like the creepers of Kaṅkola with plenty of good sprouts.

73. All those Śaktis whose weapons were immobilised by them shrieked and wailed. Crying piteously, they resorted tO Goddess Lalitā.

74. Then, at the bidding of the Goddess, the deity Tiraskaraṇikā (Magical veil), the body-guard of Daṇḍanāthā rose up in the arena of the battle.

75. That Mahāmāyā (great deity of magical powers) got into an aerial chariot named Tamolipta with doors all round and assured Śaktis about freedom from fear.

76-77. The deity was dark-complexioned like Tamāla tree. She wore a dark-coloured bodice (or armour). She was seated in the aerial chariot Tamolipta of dark colour, yoked with dark-coloured horses. She took up a twanging bow named Vāsantī Mohana. After roaring like a lion, she showered arrows furious like serpents.

78. The Daityas were unable to bear the arrows that had the form and features of black serpents, that resembled iron clubs at their lower ends and that charged with the missile Mohana.

79. The wicked ones, the chief of whom was Balāhaka, were being smashed and pounded by the arrows of Mahāmāyā here and there. They then became extremely furious.

80. Thereafter, at the bidding of Daṇḍanāthā, the deity, Mother Tiraskaraṇī discharged the great missile named *Andha* (Blinding one) amidst the group of enemies.

81. Those seven Daityas beginning with Balāhaka, who had been haughty on account of boon granted by the Sun God were wounded by the missile Anḍha and their eyes were covered as if with piece of cloth.

82. Their eyes were afflicted by the blinding arrows that were discharged from the bow Mahāmohana of the Goddess Tiraskaraṇikā.

83. All those seven became blinded. They did not look at anything. In the absence of that vision, the immobilisation of weapons came to an end.

84. Once again those (Śaktis) raised weapons in their hands roaring like lions. With a desire to kill Daityas, they made preparations for the battle.

85. They kept the deity Tiraskaraṇikā of great might in front of them. Due to the use of that good (effective) means, they became extremely delighted and fought.

86. "O Mother Tiraskarṇikā of exalted fortune well done, well done. You have appropriately screened off these wickeḍ-souled enemies.

87. You are the great medicinal herb for screening (blinding) the eyes of the wicked. This troop of Daityas has been blinded by you.

88. O deity, this task of the Devas has been perfectly carried out by you since you have brought a disaster among these Daityas who cannot be conquered by us.

89. Therefore, on hearing that it was by you alone that these seven great Asuras of wicked conduct have been killed, Lalitā will derive great satisfaction.

90. If this is done the deity Daṇḍinī will become pleased. Mantriṇī too of exalted fortune will surely get the greatest pleasure.

91. Hence, you alone, do kill these seven Daityas in the arena of battle. Raising up our weapons we shall destroy the entire army of these Daityas".

92. On being told thus and encouraged by those Śaktis on account of their zeal for war (that deity Tiraskaraṇikā) proceeded towards the army of Balāhaka by means of the vehicle Tamolipta.

93. On seeing her advancing, those seven base Asuras immediately remembered the boon granted by the sun god.

94. Although the splendour of the sun entered their eyes, that destructive power within the eyes was overcome when the eyes had been covered by the prowess of Tiraskaraṇikā.

95. The great Asura Balāhaka had formerly been blind due to his pride on being granted the boon as well as on account of his power of weapons. He was blind due to anger also. Now he literally became blind on account of the missile (of the deity). Therefore, the deity *Antardhidevatā* (i.e. Tiraskaraṇikā) dragged him by his hairs and cut him off by means of her sword.

96. After cutting off, with an arrow, the head of his vehicle vulture, the deity Tiraskaraṇikā proceeded towards Sūcīmukha.

97. After cutting off his hard head with a blow of her sharp-edged spear, she gradually killed the other five Daityas too.

98. The deity Antardhidevatā made a garland with the seven severed heads of the Daityas by joining one another by means of their own tresses. Wearing that garland round her neck she roared loudly.

99. In the height of their fury, Śaktis killed their army wholly and made many rivers of their blood flow.

100. What was done by mother Mahāmāyā was the greatest miracle there, due to the glorious act of covering up the eyes of generals beginning with Balāhaka.

101. A few who survived the killing became utterly confused and frightened. In their extreme agony, they sought shelter in the Lord of Śūnyaka who himself was crying.

102. Those Daityas who survived began to praise Daṇḍinī and Mahāmāyā again and again. They were pleased because they were able to receive the graceful blessing glance from her.

103. The Śaktis who were there shook their heads in approbation saying "Well done, well done." At every step they praised the deity Tiraskaraṇikā.

CHAPTER 25

Flight of Viṣaṅga.

Note: This chapter describes how Nityā Śaktis repulsed the surprise attack on the rear of the army by demons under Viṣaṅga, under cover of darkness.

Hayagrīva continued:

Thereafter, on hearing the killing of those (Daityas) though they had the power of Penance, Bhaṇḍa, the great Asura, sighed deeply like the Lord of Black serpents.

2. Desirous of victory in the battle, Bhaṇḍa of fierce haughtiness, called his brothers and took counsel with them in a solitary place.

3. The crown prince too in the company of Viṣaṅga, the younger brother, made obeisance to Bhaṇḍāsura and went to the counsel chamber in anger.

4. With his mind turbulently agitated (the Lord of Daityas) held consultations with his very trustworthy ministers beginning with Kuṭilākṣa regarding the conquest of Lalitā.

Bhaṇḍa said:

5. "Alas! the downfall of Daityas (enemies of the Suras) is imminent. Powerful fate has begun to be indifferent now.

6. The heaven-dwellers used to run away even at the very mention of the names of my servants. This adverse calamity has befallen such great men as we were.

7. *Durdhātā* (wicked fate) and the inevitable future convert a strong man into a eunuch, a rich man into a poor man and a man of longevity into one without long life.

8. Where (how powerful) is the intrinsic strength of our arms? Where is woman, the wicked Lalitā? This cruel decision has been arrived at by Fate suddenly and unexpectedly.

9. The generals who had become excessively aggressive on account of Māyā of Sarpiṇī, have been struck down in the battle ground by her whose heroism is of extraordinary nature.

10. If a woman who possesses unrestricted pride thus and who makes use of Māyā strikes at us, fie upon our strength earned by the use of powerful arms.'

11. My tongue feels ashamed to (have been compelled to) speak of this context. Should a woman of wicked pride suppress and smash my army?

12-13. Hence, in this connection, let endeavour be made for cutting off her roots. Her activity has been understood by me through spies. That woman of great strength stays behind all the armies. The army consisting of horses, elephants, chariots etc. is moving in front.

14. In this very opportune moment make an arrangement for someone to attack her from the rear. Perhaps Viṣaṅga may be competent

enough to carry out this task of attacking her from the rear.

15. Let fifteen generals who had proudly served in many battles and who are genuinely proud of their rich experience as veterans, go along with him with earnest desire for war.

16. She has not many attendants in the back. She is perhaps guarded by a few. For that very same reason, she can easily be taken captive.

17. Hence, O Viṣaṅga, make an elaborate preparation and be aggressively proud of it. Carry out the attack from the rear, very cautiously and secretly.

18. Only a limited number of soldiers need accompany you. But let some valorous generals proud of their conquest of the guardians of cardinal points come with you fully equipped.

19. Let fifteen Akṣauhiṇīs of soldiers proceed ahead (in the usual manner). But in a disguise, you pounce upon that wicked woman and kill her.

20-25a. She alone is the greatest root cause of all Śaktis. If she is exterminated along with the roots the entire troop of Śaktis will perish like the cluster of leaves of a lotus in the water when the bulbous root at the bottom is cut off.

A brilliant chariot is moving on behind all other chariots. The body of. that chariot is ten Yojanas in height. A great umbrella studded with pearls shines above all. It carries in it four *Cāmaras* frequently moved to and fro. Its lofty flag staffs scrape the region of clouds. That wicked fawn-eyed woman is coming in that chariot. After finding her out by means of these signs, you quietly pounce upon her. Defeat that woman of evil conduct. Drag her by the tresses and smash her.

25b-29. When the army of great intrinsic strength has proceeded ahead, that woman guarded by only women will soon come under your control.

Listen to the names of generals who shall assist you and whose duty it is to help you in the war, without any lethargy.

The first one is Madanaka by name. Dīrghajihva is the second. Then the following:

Humbaka, Hulumulla, Kalkaśa, (v. 1. Karkaśa), Kalkivāhana, Pulkasa, Puṇḍraketu, Caṇḍabāhu, Kukkura, Jambukākṣa, Jṛmbhaṇa, Tīkṣṇaśṛṅga, Trikaṇṭaka, Candragupta, (v. l. Caturgupta in Supra 21.80). These are the fifteen generals mentioned.

30. These generals of great strength, beginning with Madana, will come with you. Each of them will have an Akṣauhiṇī (of army) with him.

31. Carry out this attack from the rear by doing everything in closely guarded secret, so that the enemy's camp does not understand your movement.

32. In this matter you adopt the maturity (of experience) of great men. O Viṣaṅga, you will attain excellent victory".

33. After the work of deliberation was thus completed, Dānava Bhaṇḍa with many wicked ministers despatched Viṣaṅga well guarded by the generals.

34. Then, when the younger brother of the crowned prince began an attempt to attack from the rear on Śrī Lalitā Devī, the sun came to the mountain of setting.

35. When the first day of the war was over, the first day that was terrifying to all the worlds, darkness set in with a desire to drive it out.[61]

36. A dense darkness that had smoke-like colour like that had the lustre of the body of a wild Boar and that had the splendour of the blue throat of a peacock spread everywhere.

[61] Here ends the first day of the battle.

37-42a. It was as if rolled into a lump among the bushes; it seemed to run through the joints; it appeared to come out from thousands of crevices of the earth; it appeared to come out densely from the caves of mountains; whenever at any place the light of lamps spread it appeared to act like a coward; it was given support as it were in the lustre of the blue lotus on the ears of women; it seemed to have combined together in the mature elephants of the quarters as well as in collyrium; it appeared to have secured the friendship of the shining verdant meadows; it appeared to have the loving embrace of glittering swords; it appeared to have secretly penetrated the thickly grown trees of the forest. Gradually the dense darkness increased and spread everywhere. The entire universe was enveloped by ḍarkness that appeared to have the lustre of the blue bodice and jacket of the woman (in the from of) night.

42b-46a. To the wicked Asuras, the night time (is favourable as it) contributes their increase in strength, as their skill in the use of Māyā is enhanced in it.

When the assemblage of darkness increases like the splendour of polished swords, the army was deployed (into action by the highly powerful Viṣaṅga).

The generals beginning with Damana put on dark-coloured coats of mail. They wore dark-coloured turbans. All their equipments were ḍark-coloured. It seemed as if they became one with dense darkness. They went behind Viṣaṅga after he had made obeisance to the elder brother.

46b-50a. He was desirous of conquering Maheśvarī (the Great Goddess). He put on round his chest the armour named Meghaḍambaraka [Meghadambaraka?]. His dress and accoutrement were fitted for the nocturnal battle. In the same manner, the entire army too had dark-coloured armour and other things.

No Dundubhi was sounded. The roaring rumbling sound of the *Mardala* was not heard. The sound of *Paṇavas*, *Ānakas* and *Bherīs* did not rise up. Enveloped in darkness, they proceeded ahead with concealed movements that could not be seen by the enemies. They had taken their swords out of their scabbards.

50b-54. Through the northern path they surrounded the army of Lalitā that was proceeding towards the West. They then resorted to the eastern part. They proceeded ahead slowly and cautiously at every step without making any noise even in breathing. Taking their steps very slowly, they went back once again in the direction of the city. There they pointed out the army of Lalitā to their own people who asked about it. For the purpose of attacking the rear, Dānavas returned quietly with the armours covering their bodies. They saw the lofty chariot Cakrarāja that resembled the mountains Meru and Mandara and was surrounded by the excessively refulgent Śaktis.

55-56. There (he saw) the Goddess in the excellent chariot staying under the umbrella studded with pearls. She resembled a thousand suns (in refulgence). She was seated facing the West. She was being served by Kāmeśvarī and other "Nityā" deities who had the same affluence as she herself, through pleasant conversations and other pastimes in their excellent chariot.

57-58. She was eagerly and joyously looking at the great army proceeding ahead. Viṣaṅga considered that lady who had been preparing for an extra-ordinary battle in such circumstances (as mentioned before) as the Goddess herself. That wicked-souled Daitya attacked the rear of that leading Chariot with his soldiers.

59. It was there that the encircling army of Śaktis beginning with Aṇimā (potency of assuming minute form) and hundreds of soldiers beginning with Aṇimā made a great tumultuous sound.

60-65. The Dānavas of great inherent strength started war in diverse ways smashing (the army of Lalitā) by means of sharp-edged spears, hammers, javelins hurled with hands, *Bhuśuṇḍis*

(a sort of missile) and through spears named *Śaktis* the blows from which were as ruthless as those of thunderbolt. The group of Śaktis seated in that chariot became suddenly excited and agitated when their enthusiasm for the battle was suddenly upset, when their bodies were afflicted by adverse circumstances. By that time the demons had come and occupied the ninth step of the leading chariot Cakranātha. With invisible weapons called *Vipāṭas* they began to split and tear.

The troop of Śaktis was caught in a difficult situation. Their vulnerable points were wounded when the armours were hit and split by the arrows of Dānavas whose forms were hidden by darkness and whose weapons and coats of mail were invisible. Hence the troop of Śaktis lamented before Lalitā. A great fear beset them as before.

66-68. On hearing about this, Lalitā became furious. In the meantime Bhaṇḍa who was fierce as well as efficient in secret manoeuvres, sent Kuṭilākṣa of great prowess along with ten Akṣauhiṇīs of soldiers to the battle-field for destroying the army of Lalitā. Kuṭilākṣa fought a great battle in such a way that the army proceeding ahead could not return on hearing the tumultuous sound from behind.

69-70. Thus, the battle was two-sided both in the rear as well as in front. There was a great chaotic and tumultuous sound int the army of Śaktis. The Daityas who are powerful at night were enveloped in darkness and were highly haughty, brought about a great deal of disorder in the camp of the Goddess.

71. Crores and crores of enemies (of Dānavas) fell down, after being girt and bound by evil-souled Viṣaṅga, the generals beginning with Madana (Damana) and the excellent soldiers,

72. The chariot Cakrarāja encircled by the volleys of arrows and (hundreds of other) missiles of Daityas shone like a lordly mountain surrounded by flights of cranes.

73. An arrow discharged by the vicious-souled Viṣaṅga who had occupied the loWest step (of the chariot) shattered the royal fan of the Goddess.

74. When the troops of Śaktis became bewildered by this accidental mishap, the Nityā deities, the chief of whom was Kāmeśvarī became excessively furious.

75. On observing the lotus-like face of Śrīdevī marked by the brows knitted slightly, the Nityā deities became greatly worried and exerted themselves all the more.

76. These Nityā deities were Kālasvarūpiṇīs (having time units for their forms). Everone of them had a Tithi (Lunar day) for her physical form. On seeing the fury of the Empress, they exerted themselves for the fight.

77. They bowed to the Goddess the Great Queen of great dignity and magnificence. With their voice choked on account of their eagerness for fighting that had risen in them suddenly they spoke.

78-79. *Tithinityā* deities said:

"O Empress, O Goddess of the Devas, cowardly and vicious Daityas eagerly devoted to Māyā and deceit are preparing to attack your army sent ahead and guarded well by great Śaktis beginning with Daṇḍinī, Mantranāthā and others. By attacking from the rear they are pressing hard the excellent chariot.

80. Hence, we shall suppress the pride of the enemies of gods who have concealed their bodies behind darkness. Just observe it for a few moments.

81. There are two Nityā deities: one Vahnivāsinī, the other Jvālāmālinī. In the battle with the light kindled by them both, Daityas will be clearly seen by us.

82. After suppressing the pride of these Daityas engaged in attacking from the rear, we shall

immediately return, to serve the lotus-like feet of (Your Highness). Command us, O great queen for the suppression of vicious fellows".

83-84. When this was submitted by the Nityā deities, she said, "Let it be so". Then the deity Nityā named Kāmeśvarī bowed tO Goddess Lalitā. It was she who was sent by them to kill those Daityas of evil conduct who were bent upon fraudulentine war. She assumed a face reddened due to anger and blazing like the rising sun. She kept her bow ready drawn and said.

85. "O sinful fellows, stop. You are engaged in fraudulent war after getting the help of darkness. I shall cut you off".

86. She taunted them thus. After extracting arrows from the quiver, she stepped down (from the last rung) while her movement faltered a little due to anger.

87. Other Nityā deities too moved on, such as Bhagamālā and others. They had bows in their hands. They too got down from the step.

88. The Nityā deities Jvālāmālinī and Vahnivāsinī got ready for the battle. They brightened the battle field by means of their refulgence.

89. When the area of the battle was thus illuminated, the wicked Dānavas became excessively furious as their bodies, could be seen clearly.

90. Those fifteen Nityā deities beginning with Kāmeśvarī with weapons in their hands and roaring like Hons smashed Daityas easily as though in a play.

91. There in the battle-field a great tumultuous sound arose as though the waves of the ocean were lashing at the shores, when it was stirred by the Mandara mountain (while churning for Amṛta).

92. Those Nityā deities drew their Prāṇakodaṇḍas (life-breath-bow). With their arms where bangles were moving to and fro they commenced a dreadful war.

93. The battle thus went on for three Yāmas (watches; one Yāma—three hours). The Akṣauhiṇīs were killed by the sharp arrows of Nityā deities.

94-97. At first with her arrows Kāmeśī killed the the wicked Damana (Madana). Bhagamālā tore up the general Dīrghajihva. The deities Nityaklinnā and Bheruṇḍā killed Humbeka and Hulumallaka (v. l. *Halamulluñca supra* III.iv. 22-79). Vahnivāsā killed Kaklasa (v. 1. Karkaśa) with her sharp arrows. With her arrows Mahāvajreśvarī split up Kekivāhana (v. l. Kalkivāhana). Śivadūtī sent Pulkasa to the abode of Yama (God of Death). Tvaritā tore asunder Puṇḍraketu with mighty arms. The Nityā deity Kulasundarī killed Caṇḍabāhu and Kukkura.

98. Nīlapatākā and Vijayā proud of their victory made a sacrificial offering of Jambhaṇa in the battle-field. The Nityā deity Sarvamaṅgalikā chopped off Tīkṣṇaśṛṅga. The Nityā deity Jvālāmālinī killed the terrible Trikarṇaka (i.e. Trikaṇṭaka).

99-101. Citrā killed Candragupta (v. l. Caturguptu) of great evil conduct.

When all the wicked generals had been killed, Viṣaṅga became extremely angry. The powerful Daitya moved ahead. When only two *ghaṭis* remained of the last *Yāma* of the night for two Ghaṭikās that vicious fellow fought with the Nityās. In view of the impossibility of victory he wished to run away.

102. Viṣaṇga's armour was split by the sharp arrows issuing from the bow drawn by the hand of Kāmeśvarī. He became bewildered in his mind very much. He fled along with the soldiers who survived killing.

103. This wicked Dānava was not killed by them because he was to be killed only by Daṇḍanāthā's arrow, the refulgence of which was like that of the staff of Kāla.

104. When the wicked Viṣaṅga, the brother of Bhaṇḍa fled, the night too dawned. All the cardinal points became bright.

105. "It is not proper to chase a warrior who flees from the battle-field". Thinking thus, the Nityā deities refrained from fighting at that time.

106. The Nityā deities who were proud of their victory and whose bodies were drenched in blood oozing from the wounds made by the weapons of Daityas, bowed down tO Goddess Śrī Lalitā.

107-109. Thus a great terrifying battle took place there at night. On hearing the news the Great Queen looked at the forms of Nityā deities wounded by the weapons. She glanced at them with her merciful side-glance. By that mere glance all the wounds were healed. Lalitā became pleased with the exploits of Nityā deities.

CHAPTER 26

Bhaṇḍāsura's Sons Slain.

Hayagrīva said:

Even the mighty Kuṭilākṣa who was accompanied by an army of ten Akṣauhiṇīs was utterly defeated in the battle by the sharp arrows of Daṇḍanāthā and he fled from the field. The army consisting of ten Akṣauhiṇīs was destroyed by her at night.

2. On hearing this news Bhaṇḍa became bewildered.

On hearing about the fraudulent battle of the wicked demons during the night, Mantriṇī and Daṇḍanāthā became dejected.

3. "Alas a great calamity had befallen the Goddess through Daityas. Shallow-minded that we were we had gone very far ahead.

4. Proper defence of prominent chariot Mahācakra had not been provided for through soldiers. Availing of this opportunity, damage has been effected by the wicked demons during the night.

5-6. We must reflect on this point—"What happened there? Was the battle fought by our lady? Did the other Śaktis fight with the great Asuras? What should be done now? What does the Great Goddess think?"

7. On being agitated by these doubts and fears, Daṇḍanāthā and others proceeded towards Lalitā, keeping Mantriṇī in front of them.

8. When the night dawned, all those honoured generals of the troops of Śaktis came and stood around the leading chariot.

9. Mantriṇī and Daṇḍanāyikā got down from their vehicles, placed the army beneath and they themselves ascended the chariot (of the Goddess).

10-11. By means of hurried paces, they climbed up those nine steps. They were (duly honoured) and informed by Śaktis stationed on the different steps. Mantriṇī and Daṇḍanāyikā approached the Great Queen. With the eight limbs touching the ground (i.e. by prostrating before the Goddess), they submitted to the Goddess thus:—

12. "O Ambikā, we heard that a great calamity took place. Harm has been caused by the wicked Daityas by a fraudulent battle.

13. That vicious fellow of evil conduct is afraid of an open battle. He desires to achieve victory by deceitful means.

14. Fortunately, the arrows etc. of the vicious demons have not touched the person of our lady. Hence he is alive.

15. O great queen, it is by seeking the sole support of your majesty's feet that all of us live and achieve what we desire.

16. Hence, it is our duty to defend the person of Your Majesty. The prominent Daityas are experts in the use of Māyā. In this connection let the deliberations and consultations be held.

17. The base Dānavas beginning with Bhaṇḍa should be defeated during the period of their misery. (Henceforth) they shall not be able to

cany on fraudulent war nor shall they penetrate this army.

18. For that purpose an enormous camp hundred Yojanas in extent should be built on the southern side of the mountain Mahendra.

19-22. Let a rampart of blazing fire be made for defence. For suppressing the haughtiness of the enemy, let the intervening space of our camp site be made a hundred Yojanas in length. The gate of the rampart wall of fire should be in the South because Śūnyaka the city of the enemies is situated in the southern region. Many attendants should be employed at the entrance. They should be armed and be ready to stop those who go in or come out. Only those who are always active, who are ready to forego sleep and who are never idle should be engaged.

23-24. In case it is arranged in this manner, the fraudulent attack designed to be carried out by our enemies, the wicked (demons), will be impossible. They cannot make a major surprise attack during untimely hours such as dusks, mid-nights etc., If not, the evil-minded Daityas who adopt many Māyā-tactics will strike the entire great army like robbers who plunder everything before our eyes".

25. After hearing these words of Mantriṇī and Daṇḍanāthā, Lalitā spoke thus, shedding pearls, as it were, by means of the white sparkles of the teeth.

26. "This counsel of your is the result of a very good deliberation and a fine intelligence. This is the path of shrewd and wise people. This is the ancient and eternal policy.

27. It is only after making proper arrangement for the defence of one's own army by adopting strong measures that the offensive against the enemy's forces should be undertaken by the leading persons who wish to attain victory."

28. After saying thus to Mantriṇī and Daṇḍanāthā that Goddess Lalitā called the Nityā deity Jvālāmālini and spoke thus.

29. "O dear one, you have the form of fire. Your features are fiery flames. Let the defence of this great army be provided for by you.

30. After encircling the ground to the extent of a hundred Yojanas assume the form of a fiery flame thirty Yojanas in height.

31. Leaving an opening of a Yojana retain your blazing body elsewhere. Having adopted the nature of a fiery flame protect the entire army".

32. After saying this to the Nityā deity Jvālāmālinikā, Lalitā the Goddess attempted to proceed to the northern region of the Mahendra.

33. That Nityā deity who had the eternal features of blazing fiery flames and who presided over the *Caturdasī* (fourteenth) Lunar day said "So be it" and bowed down to her.

34. As directed by her alone before, the region of ground having the Mahendra mountain to its North (see verse 18) was encircled (by the Nityā deity who) blazed in the form of a fiery enclosure.

35-36. (The Nityā deity) had the features of a garland of fiery flames or the Ketakī flowers forming a circle in the sky.

By entering the enormously spacious enclosure, the army of Daṇḍanāthā, the army of Mantrināthā and the large army of other great Śaktis also became liberated from fatigue and shone well.

37-40. Daṇḍinī placed the leading chariot Rājacakraratha in the middle. She placed her own chariot on the left side. On the right side she placed the chariot of Śyāmalā. On the back she placed Sampadīśī and in the front Hayāsanā. After placing (different persons) all round Cakrarājaratha, she stationed at the entrance the deity named Stambhinī who appeared fierce with a blazing staff for her weapon and who was accompanied by twenty Akṣauhiṇīs of soldiers.

This deity of Daṇḍanāthā is well known as Vighnadevī also.

After arranging for the complete defence of the camp, when the sun had risen well up in the sky, the deity Potriṇī resorted to war once again.

41. Thereupon, making a great deal of tumultuous shout and uproar, the great army of Śaktis set out from the fiery enclosure through the opening.

42. On hearing that the interior of the camp of Lalitā had been well guarded thus, Bhaṇḍa, the ferocious Dānava, felt the fever of great indignation all over again.

43-45. He had consultation once again with Kuṭilākṣa and others, with Viṣaṅga and Viśukra as well as with his own sons. In order to carry on the battle in one extensive onslaught, that fierce Dānava Bhaṇḍa called his sons Caturbāhu and others who resembled the four oceans and who were efficient in all activities connected with war. Blazing with fierce fury, he sent them to the battle front.

46. His sons thirty in number, were mighty, with huge bodies. I shall mention their names, O Pot-born sage, listen.

4-7-50. They were Caturbāhu, Cakorākṣa, the third one Catuśśiras, Vajraghoṣa, Ūrdhvakeśa, Mahākāya (Mahāmāya in III. iv. 21. 13), Mahāhanu, Makhaśatru, Makhaskandī, Siṁhaghoṣa, Sirālaka[62], Laḍuna, Paṭṭasena, Purājit, Pūrvamāraka, Svargaśatru, Svargabala, Durgākhya (i.e. one named Durga), Svargakaṇṭaka, Atimāya, Bṛhanmāya and the powerful Upamāya.

These were the haughty evil-minded sons of Daitya, Bhaṇḍa. They had vigorous physical bodies and heroism on a par with their father.

51. After coming they devoutly saluted the feet of Bhaṇḍa. Glancing at them with delighted eyes, that Dānava the destroyer of his own family, spoke these words gravely.

52. "O! my sons, who can be equal to you on the Earth? It is with your help alone that the universe was formerly conquered by me.

53. In the course of the battle, you have furiously pulled the tresses of (devas such as) Śakra, Agni, Yama, Nirṛti and Varuṇa.

54. You know (how to wield) all kinds of missiles and weapons. But, even when you all are wakeful and alert, this-deprivation has befallen our family.

55. A certain way-ward and naughty woman, who employs Māyā tactics and who is foolishly proud about (her capacity for) fighting and is accompanied by many women on a par with herself, is harassing us.

56. Therefore, you should certainly bring her under your control in the course of battle. She should be captured alive by you who are equipped with blazing weapons.

57. There is impropriety in sending you all against one woman despite the fact that you are blind with immeasurable fury. Still this is how fate works.

58. Please endure this one thing contrary to your heroism and glory".

After saying thus, Bhaṇḍa, the leading Daitya, despatched them to the battlefield. In order to assist them he sent two hundred Akṣauhiṇīs of soldiers too.

59. Being the *Tilakas* (the sacred mark on the forehead) on the face of (the lady in the form of) the army consisting of two hundred Akṣauhiṇīs, they (the sons of Bhaṇḍa) went out from their

---

[62] Eight names are omitted here (3.4.21.82) they are Andhaka, Sindhuṇetra, Kūpaka, Kūpilocana, Guhākṣa, Gaṇḍagalla (Gaṇḍavella), Caṇḍadharma, Yamāntaka.

abode with arms in their hands and their brows well-knitted in anger and frown.

60. At the departure of the sons of Bhaṇḍa the earth quaked. There were many evil portentous phenomena. The universe became excessively frightened.

61. As the princes went along the streets in their vehicles, the elderly women of the city showered those princes of great strength with fried grains.

62. The bards and the panegyrists eulogised the princes. The ladies of the city performed the rite of ceremonious waving of lights as a mark of good wishes at every door.

63. When they set off, the earth appeared as though it was being split; it seemed as though the sky was being dragged and it looked as though the sea was being churned up and revolving.

64. Taking with them an army consisting of two hundred Akṣauhiṇīs of soldiers, the sons of Bhaṇḍa set out from the city with faces rendered cruel on account of eyebrows raised in anger.

65-67. They boastingly said to one another—"In the course of the battle we shall devour the armies of Śaktis in a moment. With sharp arrows we shall reduce their weapons to powder. With our vehement violence and velocity, we shall suppress the enclosure of fiery rampart wall. We shall quickly arrest and capture that vainly proud and foolish Lalitā". They swaggered thus to one another by loudly proclaiming heroic boasts. The sons of Bhaṇḍa thus approached the enclosure of fiery rampart.

68. Blinded by youthfulness and arrogance, with their power of vision all but restrained and with eyebrows lifted up crookedly, they made loud noise like the roar of a lion.

69. It seemed as if the whole cosmic egg was being split by it, because it had great impetuosity and the velocity of the terrible thundering of clouds at the time of world-dissolution.

70. The outcome of this loud sound that had not been experienced before excited and stirred up the ears and the minds of Śaktis.

71. After coming they made a great uproar through their soldiers and discharged different weapons that increased the splendour of aerial chariots.

72. On hearing that the sons of Daitya Bhaṇḍa the chief of whom was Caturbāhu had come for the purpose of fighting, Bālā (the daughter of Lalitā) showed interest in it.

73-77a. She was the daughter of Lalitā Devi.[63] She always stayed near the Goddess. She was worthy of being worshipped by all Śaktis. She was an adept in martial feats and exploits. Her form and features were like those of Lalitā. She was always like a nine year old girl yet she was a great mine of all lores. Her body was like the rising sun. Her creeper-like slender body was in complexion. She was perpetually present near the foot-rest of the Great Queen. She was at it were the vital breath of the Goddess moving externally. She was her fourth eye. She became furious and thought thus: "I shall immediately kill those sons of Bhaṇḍa who have come here". After making up her mind thus, Bālāmbā submitted to the Great Queen.

77b-80. "Mother, the sons of Bhaṇḍa, the great Daitya, have come to fight. I wish to fight with them. I am interested in this because I am a young girl. My arms throb with an itching sensation for war. This is my playful activity. It should not be curbed by your orders of prohibition. Indeed I am a girl loving toys and playful pas-

[63] This means it was after about nine or ten years after Lalitā's marriage that she undertook the campaign against Bhaṇḍāsura. A sort of poetic balance is effected by matching the daughter of Lalitā against the sons of Bhaṇḍāsura in the battle.

times. By this play of fighting for a moment, I shall become delighted mentally."

On being requested thus the Goddess replied to Kumārikā.

81-83. "Dear child, your limbs are very tender and soft. You are only nine years old. This is your first step and performance. Your training in warfare is fresh and recent. You are my only daughter. Without you, my breathing activity does not go on even for a moment. You are my very vital breath. Do not go in for the great war. We have Daṇḍinī, Mantriṇī and crores of other Śaktis for fighting. Dear child, why do you commit this blunder?"

84-85. Although prevented thus by Śrī Lalitādevī, the girl was overcome by adolescent curiosity. She requested once again for permission to fight. On observing her stead-fast decision, Śrī Lalitā, the mother, granted her permission after closely clasping her in her arms.

86. She took off one of her armours and gave it to her. From her weapons she gave her the requisite weapons and seat her off.

87. Kumārikā (the virgin goddess) got into the covered palanquin that had been extracted by the Great Queen from the staff of her bow and to which hundreds of swans were yoked for drawing.

88. When she (the girl) was set out for the battle, the deities stationed on all the steps bowed down to her with palms joined in reverence and held their swords erect.

89. Being saluted by them, she got down from the excellent chariot Cakrarājaratha and entered the army stationed at the bottom.

90. On seeing the girl red-faced in fury coming on, Mantriṇī and Daṇḍanāthā were frightened. They said these words:

91-93. "Why, O princess, have you actively engaged yourself in battle? Why are you suddenly despatched to the war front by the Great Queen herself? When the soldiers are present and ready, this is not proper. Since you, O girl, are the personified life of Śrīdevī, recede from your enthusiastic participation in war. We are making obeisance to you".

Though earnestly requested by them, she moved on steadfast in her decision.

94. Mantriṇī and Daṇḍanāyikā were immensely surprised. They went along with her on either side in order to guard her.

95. Followed by both of them along with plenty of soldiers, Kumārikā went out through the opening in the fiery enclosure.

96. Seated in her covered palanquin, she accepted and acknowledged the series of palms joined in reverence by way of obeisance of the armies of Śaktis along with their leaders.

97-98. That virgin, the suppressor of enemies, rushed at the wicked sons of Bhaṇḍa. She had no private and local army. The entire army of Lalitā became her own army. Then commenced the war where haughtiness and feats of exploits were displayed.

99-100. The Virgin showered volleys of arrows on the leading Daityas. The fight that the daughter of the Great Queen fought with the sons of Asura Bhaṇḍa was a thing covetable to both Suras and Asuras. On seeing that nine year old girl discharging volleys of arrows seated within the palanquin, Daitya princes became surprised very much.

101. The female attendants moving up and down every moment informed the Great Queen about the magnificent fight carried on by the girl.

102. Mantriṇī and Daṇḍanāthā remained there as silent onlookers but they never left her in the course of the battle.

103. Though the virgin had only one single physical form she appeared differently to each one of

those sons of Daitya like a series of reflections of the sun.

104-107. Her face was red with anger like the red lotus. With fire-crested arrows she hit and pierced the vulnerable and vital parts of their bodies. Along with the different kinds of shouts of "Well done" of the heaven-dwellers who stood watching in the firmament, Mantriṇī and Daṇḍanāthā too gave expression to their surprise. Being praised thus by these, the active and agile virgin went on fighting. By discharging miraculous missiles and counter missiles, she hit and injured all of them and exhibited her strength during the second day of the battle.

108. By discharging the Nārāyaṇa missile, the daughter of the Great Queen reduced the army consisting of two hundred Akṣauhiṇīs to ashes within a trice.

109. By the destruction of the Akṣauhiṇīs within a short while, they became furious. Drawing their big bows fully, they rushed in a body with ease.

110. Thereupon, a tumultuous and chaotic sound rose from the midst of Śaktis and the heaven-dwellers. That virgin then discharged thirty arrows simultaneously.

111. The heads of all thirty sons of Bhaṇḍa were struck down by the thirty arrows with crescent-shaped tips, discharged by her with great dexterity.

112. When the sons of Bhaṇḍa attained the abode of the God of Death thus, those celestials standing in the sky were surprised very much. They showered flowers.

113. That daughter of the Great Queen who had killed the armies of Asuras was very joyfully embraced by Mantriṇī and Daṇḍanāthā.

114. With shouts of "Well done" proclaiming her victory and increasing in their brilliance, due to her feats of exploits, the dancing Śaktis made uproarious sounds exciting the three worlds.

115-117. The leading generals of Śaktis with Daṇḍanāthā at the head of them all, went up in order to report that wonderful performance to the Great Queen.

On hearing about the praises of the excellent work of the arms of her daughter, submitted by them, goddess Lalitāmbikā derived great pleasure.

The entire troop of Śaktis became excessively surprised at her exploits never observed before among Devas.

CHAPTER 27

The Exploits of Gaṇanātha.

Note: This chapter shows that the belief in the elephant-headed god Gaṇeśa as the destroyer of difficulties or impediments in an undertaking was current at the time of the author of this Māhātmya and people used to worship god Gaṇeśa first even in formal worship of other deities. This super-position or priority of Gaṇeśa worship is attributed to the boon of Lalitā as a reward of his exploits in the campaign against Bhaṇḍāsura (v. 104).

Hayagrīva narrated:

When the sons were killed, that leader of the Daityas thought that the ruin of the whole family had set in. He was over-whelmed with the fire of grief and lamented.

2. "Alas my sons, of liberal qualities. O my sons devoted solely to me. O my sons instilling nectar into my eyes. Alas! my sons, the cause of my flourishing family.

3. You were eager to break the pride of all excellent Suras, O my sons! You were like the God of Love enchanting the minds of all damsels of Suras.

4. Do reply unto me! Do bounce into and dance in my lap. Why have you forsaken this your father now? Why have you gone in search of happiness (elsewhere)?

5. O my sons, without you, my kingdoms do not appear splendid. My abodes are empty and void! My royal council-chamber is void without you;

6. O dejected ones (?), how were you all wholly killed? How did that wicked woman abruptly kill in the battle all of you, the prowess of whose mighty arms could not be challenged and who are, as it were, the sprouts of my family?

7-9. All my happiness is ruined! Hereafter, as the family has decayed, adventuresome nature and happiness too have decayed. It was through the merits of my previous births that I obtained you all. But today you all have been destroyed. So I too am ruined. Alas! my sons, I am doomed. I am caught in adversity! I am unfortunate, O my sons!"

Thus he lamented, shedding profuse tears out of grief. With his tresses left dishevelled, he began to grumble and babble. With a broken heart, he fell into a swoon and dropped down from his royal seat.

10. Viśukra, Viṣaṅga and Kuṭilākṣa consoled Bhaṇḍa, in the assembly chamber (by emphasising) on the crooked workings of fate.

Viśukra said:

11. "O lord, have you become a victim of sorrow like an ordinary uncultured fellow? You are lamenting over your sons who have courted death in the great battle.

12. This is the righteous and eternal path laid down in the case of heroes; if they meet with deserved death, their death in the battle should not be bewailed.

13. But it is this alone that torments the mind like a painful dart for destruction, that a woman

comes suddenly and kills excellent soldiers in the battle".

14. When this was addressed by that Daitya, the sorrow for his sons was eschewed by Bhaṇḍa and an anger like the fierce fire of Death was assumed by him.

15. He suddenly drew his Yama-like fierce sword from its scabbard. Keeping his pair of eyes distended, he shone brilliantly with his splendour.

16-17. "Now itself I shall hack down that wicked woman to pieces with this sword and shall strenuously leap into the battle along with my kinsmen"—saying thus in faltering words due to anger, he began to hiss like a serpent.

He stood up, shook his sword and moved on like a person excessively intoxicated.

18. All the leading Dānavas became bewildered. They restrained him and uttered these scathing words against Lalitā, due to great anger.

19. "For that purpose, O lord, this flurried agitation need not be evinced by you. We shall carry on war enthusiastically along with our army.

20. At your slightest behest we are capable of subjugating and suppressing the entire universe violently. What then, with regard to that stupid woman?

21. Shall we quaff of the seven oceans? Or shall we smash the mountains to smithereens? Or shall we twin the three worlds upside down?

22. Shall we massacre all Suras? Shall we split their abodes? Shall we crush and pound the guardians of quarters? Give us permission and command us, O highly intelligent one".

23. After hearing this utterance full of haughtiness and pride, the furious Daitya spoke these words with his eyes turned red due to wrath.

24. "O Viśukra, you go to the camp of the enemy with your body concealed by means of Māyā and operate the great *Yantra* (mystical diagram) *Jayavighna*"[64].

25. On hearing his words Viśukra went towards the army of Lalitā in great fury, with his body concealed by means of Māyā.

26. Even as he was getting ready to go, the sun set making the faces of cardinal points red by the collection of rays diffused in all directions.

27. *Sandhyā* (Dusk) was full of *Anurāga* (Love, red colour). She followed the sun as he went away (i.e. set). She appeared to be eager to indulge in sexual dalliance in the bowers of the nether world.

28. As the sun dropped into the Western ocean with great rapidity, water rose up in a great splash due to the contact with his body. The drops of water so raised shone as stars in the sky.

29. Then a dense darkness as black as collyrium set in. It appeared to make his Savarṇa (a man of the same caste, having the same colour) the evil-minded sword meaningful (i.e. purposeful).

30. Seated in his magical chariot and concealed and enveloped in thick gloom, the rogue reached the camp of Lalitā in an invisible form.

31. After going there, the evil-minded Daitya sāw the circular fiery enclosure extending to a hundred Yojanas and blazing brilliantly.

---

[64] The eight deities presiding over the Yantra which brings or creates difficulties in getting success (*Jaya-vighna*) are the personifications of tendencies which create disaffection among people and demoralise the army (vide vv. 36-39). The adverse effects of the Yantra are described in vv. 43-52. The Yantra may be symbolic of the fifth-columnists or the enemy-agents of the ancient period. The belief in such destructive black magic dates from the days of Atharvaveda.

32. He went round the enclosure and obtaining an opportunity came near the southern door. The haughty fellow thought for a moment.

33. There, at the entrance, he saw guards who had great inherent strength, who were cautious and alert, who held weapons in their hands, who were seated in their respective vehicles and who had put on coats of mail.

34-35. They were Śaktis, the chief of whom was Stambhinī and who were equipped with twenty Akṣauhiṇīs. They had been engaged by Daṇḍanāthā for guarding the entrance always.

On seeing them, Viśukra was very much surprised. After pondering for a long time, he stood outside the enclosure and prepared the mystical diagram in an amulet.

36-39. He wrote (inscribed) the excellent *Tantra* in a huge rocky slab a *Gavyūti* (i.e. 3 kilometres) in length and the same in width. In the eight directions he drew the figures of eight tridents with the *Saṁhārākṣara*, (syllables signifying Death or killing) on the top. The *Yantra* (amulet) had eight presiding deities namely *Alasā*, *Kṛpaṇā*, *Dinā*, *Nitandrā*, *Pramīlikā*, *Klībā*, *Gītā* and *Ahaṁkārā*. He joined these eight deities over the eight tridents. Viśukra who was an expert in Māyā, infused the *Yantra* with a *Mantra*.

40. He performed the worship of *Yantra* and offered goats etc. as oblation. In the course of battle, (?) that Asura hurled the *Yantra* into the enemy camp.

41. In ṭhe course of the battle (that *Yantra*) hurled by that wicked-souled Daitya who was standing outside the rampart-wall crossed the rampart and fell into the camp.

42. As an adverse effect of that *Yantra*, the Śaktis stationed within the camp became dejected in their minds. They set aside weapons and adopted the attitude of renouncing everything.

43-52. "What is to be done by killing Asuras? Enough of this clash of weapons with other weapons. What is the benefit achieved by victory? Injury to living beings yields sin.

Is this for the sake of Devas? What shall befall us then? It is futile to make a tumultuous sound. Excepting this there is no other benefit from warlike activities. Who is our mistress and great queen? And who is this Daṇḍanāyikā? Who is that Mantriṇī of dark complexion (Śyāmā)? Whence is our state of being servants and only one lady is the Mistress? What, then is the great benefit that is enjoyed? No purpose is served by weapons that pierce through the vital parts of the enemy. Let this war that brings about wounds in the body and loss of weapons to us come to a close. It is sure that death will befall us in the course of battle. Our lives then become fruitless. There will surely be death in battle. What a true perception is this? There is no benefit to be obtained through enthusiasm. Sleep alone is conducive to pleasure. Nothing else yields mental rest so much as *Ālasya* (Idleness). Even if the queen knows us to be like this, what will that queen do? Her very status as a queen has been collectively conceded to her by us. That being so, if she is abandoned by us, her strength becomes destroyed. If she is without power, what punishment can she mete?"

In this manner, Śahtis left off all their preparations for war and cast away their weapons. Overwhelmed by sleep, they appeared to be reeling and moving unsteadily at the entrance.

53. There was dullness and apathy everywhere. There was great laziness (and delay) in their activities. The whole of the great camp of Śaktis became slack.

54-56. That Dānava was desirous of harassing and tormenting the whole of that camp after making Śaktis dejected in mind as a result of the great Yantra called *Jayavighna*. When it had passed midnight on the second day of war, he went out of the city once again surrounded by thirty Akṣauhiṇīs of soldiers. Viśukra, the Daitya, came to the camp of the enemy once again.

57. Then the sounds of his war drum were heard. Still those Śaktis were devoid of any activity in the camp.

58. In view of their exalted glorious state Mantriṇī and Daṇḍanāthā were not adversely affected by the *Vighnayantra*. They became worried about the effect on the Śaktis.

59-60. "Alas! A great danger and calamity has befallen us. What is that the adverse effect of which has made our soldiers devoid of alertness and exertions? They have set aside their weapons. They have lost their turbulence. Sleep and lethargy have made them reel and heave. They do not mind our exhortations. They do not worship the supreme goddess. Indifference is extensively practised by them. These Śaktis have become disinterested."

61. Thus Mantriṇī and Daṇḍanāthā in their great anxiety climbed up the *Cakrasyandana* chariot and spoke to the Great Queen.

Mantriṇī said:

62. "O Goddess, what is this aberration due to? The Śaktis have ceased to be active. O great queen, they do not pay heed to your commands which the entire universe abides by.

63-66. They are detached from one another. They have turned their *faces* from all activities. They keep grim aspect in their sleepy drowsiness and lethargy. They make vulgar statements—"Who is this Daṇḍinī? Who is Mantriṇī? Who is the Great Queen? Of what avail is war? Of what nature is it?" These are the numerous taunting remarks they make. In the meantime the exceedingly powerful enemy has come piercm̐g earth and Heaven with the terrific sounds of war-drums. What is relevant in this context, O great queen, may kindly be taken up".

After saying this, Mantriṇī bowed down along with Daṇḍinī.

67. Thereupon, Goddess Lalitā glanced at the face of Kāmeśvara, she then laughed displaying a row of extremely red teeth.

68. In the mass of lustre of her smile, a certain god became visible. His face had the features of an elephant. Ichor was oozing from the middle of his temple.[65]

69-71. The mass of matted hair of his head appeared like a mass of Pāṭalā (the tree bearing trumpet) flowers. He held the crescent moon (on his head). In his ten hands he held citron fruit, mace, sugarcane-bow, trident (that had a fine form), lotus, noose, (a blue lotus), bunch of (rice) grain that grants boons, the goad, and a jewel-set pot. He had a pot-belly. He was moon-crested. He had a pleasant rumbling sound. He was embraced by *Siddhilakṣmī*. He bowed down to Maheśvarī.

72. After being blessed by her, the great elephant-faced lord of the Gaṇas quickly set off from there to shatter the great *Yantra* called *Jayavighna*.

73. The elephant-faced lord moving about within enclosure saw *Jayavighna* the amulet secretly fixed somewhere.

74. By hitting with his tusks that produced dreadful noise very difficult to bear, that lord reduced the huge slab of *Jayavighna* to powder instantaneously.

75. Along with the wicked deities posted there, he reduced that *Yantra* to powder and cast it off in air.

76. Thereupon, Śaktis got rid of their lethargy. Making a tumultuous uproar, they prepared

---

[65] The birth of Gaṇeśa from the laugh of Lalitā (as against from Pārvatī) is an attempt to enhance the greatness of Lalitā. The six *forms of* Gaṇanāthas or Vighnanāyakas (the 'masters' of *vighnas* impediments) given, in vv. 77-82 emphasise the auspicious powers of these deities.

themselves for carrying on fight with weapons in their arms.

77-82. The elephant-faced lord, with unimpeded vigorous roar issuing forth from his throat, had in the night destroyed the *Jayayantra* created by him. On hearing this news, Bhaṇḍa became greatly agitated.

That elephant-faced lord created numerous other elephant-faced heroes similar to himself in features. From the middle of their temples ichor was oozing out. The fragrance thereof caused the fluttering movements of big black bees. Their humming sound appeared to be the song of praise of those heroes. When they threw the filaments of pomegranate flowers here and there, the splendour of their hands increased. They were ever ready to drink up playfully, all the oceans. They were served by the Śaktis, the chief of whom was Ṛddhi. *Āmoda* was their leader. The six Vighnanāyakas were *Āmoda*, *Pramoda*, *Sumukha*, *Durmukha*, *Arighna* and *Vighnakartā*. They were the presiding deities of Herambas numbering seven, crores.

83. Coming out of the enclosure of fiery rampart-wall those elephant-faced heroes moved ahead for assisting Mahāgaṇapati in the battle.

84-86. They made uproarious sounds through their wrathful *huṁkāras* and clashed with the Dānavas. With their hissing *Phūtkāra* sound they deafened the worlds.

The group of armies of all the Gaṇas rushed at the armies of Daityas. The leader of Gaṇas split Dānavas by means of sharp arrows. Then Gaṇanātha fought with Viśukra of great prowess, when haughty *huṁkāras* intercepted the twanging sounds of bows.

87-93a. Knitting his brows, Viśukra bit his own excessively red lips and then fought with him. The quarters and their inter-spaces became agitated by means of various sounds such as the sounds produced when weapons came into clash with one another, the *huṁkāras* of the Daityas, the sounds of hoofs of horses of Daityas, that resembled the sounds produced by a number of spades operated together, the trumpeting sounds of leading elephants, the cries of agony due to fear, the neighing sound of a number of horses, the creaking sounds of the wheels of chariots, the twanging sounds of bows, the chattering sounds of troops, the loud sounds of the hissing arrows, numerous heroic utterances of the soldiers, boisterous laughs of great kings, lion-like roars etc. Thus the intensified battle went on increasing.

The evil-souled Viśukra had thirty Akṣauhiṇīs of soldiers. The Gaṇanāthas of great heroism fought with each one of them.

93b-97. Thousands of elephant-faced heroes who had issued from the mouth of Gaṇanātha, frightened the army of Daityas. They encircled them by means of their trunks and pierced their vital parts with the tusks. They enraged them by the fanning movements of their ears comparable to the clouds Puṣkarāvartakas at the end of a Kalpa. They scattered flags and banners through the deep breaths of their nostrils. They pounded them with their chests as lustrous as hard as the rocky declivity of mountains. They crushed and pressed them by hitting and stamping them with their feet. They struck them with their stout bellies. They pierced them with tridents. They chopped them by hitting with discuses. They frightened the armies with the loud sounds of conches. With great enterprises they reduced the entire array to powder.

98. Then (Viśukra) became highly furious. Standing in front of his army, he sent a Gajāsura (An Asura in the form of an elephant) against the Lord.

99. Gaṇeśvara fought with the Gajadaitya (Demon in the form of an elephant) of wicked nature who roared like a ferocious lion and who was accompanied by seven Akṣauhiṇīs of soldiers.

100. On observing the power of Gajāsura decreasing and that of (Gaṇeśvara) increasing, Viśukra fled from the battle-field.

101. Alone and single-handed that leader of heroes with a mouse for his vehicle moved about (in the battle-field) and smashed Gajāsura along with his seven Akṣauhiṇīs of soldiers.

102. After Gajāsura had been killed and Viśukra had fled, Mahāgaṇapati went to the presence of Lalitā from the battlefield,

103. That night which was a *Kālarātri* (night of nightmare) for the Daityas, came to a dose. Lalitā became delighted at his exploits.

104. Highly pleased the Great Queen granted the following boon to Gaṇeśvara viz.: the right of being worshipped before the worship of all other deities.

CHAPTER 28

Viśukra And Viṣaṅga Slain.

Hayagrīva said:

On hearing that his brother, the great Daitya, had been vanquished in the battle, and that his army was slaughtered, Bhaṇḍa, the Daitya, became extremely distressed with great anxiety.

2. Bhaṇḍa, the Daitya, sent both of his brothers together to the battle along with all the soldiers.

3. The two Daityas, Viṣaṅga and Viśukra became excessively angry and directed by Bhaṇḍa, the Daitya, they strained themselves to the utmost.

4. An army that shook the three worlds followed Viśukra, the crown prince of great strength, accompanied by h is younger brother.

5. The crown prince surrounded by four hundred *Akṣauhiṇīs* of soldiers increased in great vigour.

6-8. Ten haughty nephews beginning with Ulūkajit, born of Dhūminī, the sister of Bhaṇḍa, swaggered on account of their valour. They had been trained in the use of weapons by Bhaṇḍa, their great uncle. As generals, they started on making ten directions reverberate on account of loud twanging sounds of their bows. These nephews increased the pleasure of both the maternal uncles (on account of these activities).

9. They had their several vehicles which they got in full of pride. They kept their weighty bows ready drawn and followed Viśukra.

10. Viśukra reached the battle-field riding on his elephant. He was fully rendered splendid with the umbrella and chowries that constituted the symbol of glory of the status of being the Grown Prince.

11. Thereupon, surrounded by the army making an uproarious tumultuous sounds, Viśukra roared terrifically like a lion.

12. Śaktis were excited within their hearts on account of their agitation. Proudly and excitedly, they went out of enclosure of fiery rampart-wall in rows.

13. By their physical splendour, they appeared to make the sky full of lightning streaks. The circle of firmament was rendered enveloped with red lotuses, as they lifted up their faces eager to carry on battle.

14-18a. Then the younger brothers of Bhaṇḍa, very, ferocious in fighting, had come (to the battle-field). Mantriṇī and Daṇḍanāyikā came to fight, seated in their excellent chariots Kiricakra as well as Jñeyacakra (Geyacakra) the crest-jewel of all chariots. They came there simultaneously with the circular (royal umbrella held aloft and being fanned by chowries. Their great victory was being sung by. the dancing celestial damsels. They set out to carry on war. At the bidding of Lalitā, an army of a hundred Akṣauhiṇīs had been placed by both of them for the purpose of protecting the glorious Cakraratharāja. Excepting this army, the entire-remaining divisions of the army set out eagerly for the battle.

18b-20a. Seated in her chariot, Daṇḍanāthā went ahead. With only a single finger of one

hand, she was whirling her weapons of ploughshare and with the other hand she was brandishing the pestle frequently. Her lotus-like face resembling the snout of a boar, shone with the sparkling digit of the moon as its crest-jewel. In the battle, she was (genuinely) proud of her exploits. She was striking the enemy from the front.

20b-25. (Mantriṇī) seated in the chariot Geyacakra followed her. Highly proud as she was, she filled the universe with the sound of her bow. Her tresses were braided and the moon shone like a tender blossom placed within it. Three eyes ('The third eye' in N.) shone (in her forehead) with the lustre of a sacred mark of saffron. Her hands resembling lotus were made more beautiful with bangles studded with jewels. She was whirling an arrow drawn from the quiver. Dancing celestial sages were excited with great delight. They felicitated her with nectarine words of blessings like "Be victorious. Be exalted". By means of the (creaking) sounds produced by friction of the rims of wheels of the leading chariot Geyacakra, she tore up (as it were) the surface of the Earth along with the hearts of Daityas.

By means of musical compositions that surpassed every thing else in the world and that enchanted the minds of the entire universe, many celestial ladies sang her glory,

26. Eight thousand Akṣauhiṇīs of soldiers, haughty of their ability to wage war, led by her, resembled the limitless ocean at the close of a Kalpa.

27. Among the multitudes of troops of her Śaktis, some had the refulgence of gold, some resembled the pomegranate flowers and some had the lustre of clouds.

28. Others were saffron-complexioned. A few were pink-coloured like the Pāṭalā (Trumpet) flowers; some had robes (shining) like the crystal mountain and some were pleasingly tender and beautiful though dark in colour.

29-31a. Others had the lustre of diamonds; some others were comparable to emeralds. Some displayed their bodily lustre wielding different kinds of weapons including the five arrows (of cupid) opposed to one another and mingled with hundred-edged thunderbolts.

Thus innumerable Śaktis moved on.

31b-33. O Pot-born sage, warlike preparations and equipments of Mantriṇī were similar to those of Daṇḍanāthā.

Many things in Daṇḍinī were of the same nature as in the Great Queen, such as ornaments, dress etc., the characteristics of prowess and influence, possession of good qualities, according of protection to those who seek refuge, ability to kill Daityas, worthy of being worshipped by all and other powers. One thing specially to be mentioned in the case of Daṇḍinī was the signet ring of order held in her hand as a symbol of ministership granted by the Great Queen.

34. When the armies of Mantriṇī and Daṇḍanāthā moved on thus, the earth reached a breaking point due to their burden and it heaved like a swing.

35. Thereupon, a chaotic and uproarious battle ensued. It caused horripilation. The waters of the seven oceans turned into a slushy moss by the dust particles that rose up.

36. The cavalry fought with those on horse-back. Those riding in the chariots fought with those stationed in chariots. The elephant-riders fought with those who rode on elephants. The infantry fought with swords.

37. In the course of the battle Daṇḍanāthā fought with Viṣaṅga. Drawing her jewel-studded bow, Śyāmā fought with Viśukra.

38. Aśvārūḍhā (Deity seated on a horse) powerfully fought with Ulūkajit. With a great desire for fighting, Sampadīśā came into clash with the Demon Puruṣeṇa.

39. The deity Nakulī challenged and came into a clash with Kuntiṣeṇa.

40. Unmattabhairavī fought with Malada. Laghuśyāmā fought with Kuśūra.

41. Svapneśī waged war with the leading Daitya named Maṅgala. Vāgvādinī clashed with Draghaṇa in the battle.

42. Caṇḍakālī fought with the wicked Kolāṭa. The hundred Akṣauhiṇīs of deities fought with the Akṣauhiṇīs of the Daityas. Highly furious both the armies fought a great battle mutually.

43-44. As the fight went on, Viśukra, the wicked Dānava, observed the army of Śaktis increasing in power and his own army decreasing in power. Overwhelmed with great indignation, he drew his heavy bow and discharged *Tṛṣāstra*[66] (the missile of thirst) over the army of Śaktis.

45. The whole army was afflicted by that (missile) as brilliant as the flames of a forest-fire.

On the third day of the battle, when only a Yāma (about three hours) had passed since sun-rise, Śaktis became afflicted and over-powered by the Tṛṣāstra (missile of thirst) discharged by Viśukra.

46-47. An acute fever of thirst raged amidst Śaktis. It stirred up and agitated the sense organs. It made the root of the palate parched. It rendered the ear cavities rough and arid. It caused feebleness and fatigue all over the body. It caused their bodies fall flat on the ground with the weapons dropping off one by one.

48. The army of Śaktis was excessively afflicted by a thirst that made them inactive in the battles and destroyed their enthusiasm. On seeing this, Mantriṇī and Potriṇī became extremely anxious.

49-52. Seated in her chariot (Mantriṇī said to Daṇḍanāthā who was also seated in her chariot and who was suspicious and afraid of great calamity. She wanted her to find a remedy for the same. She said "Dear friend Potriṇī, this missile of thirst of the wicked fellow weakens and impairs our army. Alas! the adverse activity of fate! The battle has been abandoned by the troops of Śaktis, the roots of whose palates have been parched up, whose refulgence has been dispelled and whose weapons have been dropped down. None of them is fighting nor even holding the weapon. Dear friend, they are incapable of even speaking since the (roots of their) palates have been dried up. What will Maheśvarī say on hearing about this miserable plight of ours. Injurious disservice has been done by the Daityas. Let the remedy be thought of.

53. Among the sixteen thousand Akṣauhiṇīs, dear Potriṇī, there is not even a single Śakti who is not afflicted by thirst.

54. On seeing this opportunity when the army has cast off its weapons, the Dānavas, ever eager to strike at weak and vulnerable points, are alas! striking and killing by means of arrows.

55-56. In this matter some means of activating them in war must be devised by you and me. There is an ocean of cold water in one of the steps of your chariot. Command him to dispel the thirst of all Śaktis. The thirst of these cannot be quenched by means of small quantities of water or other beverages.

57. That *Madirāsindhu* (ocean of liquor) alone will satisfy the troops of Śaktis. Command that noble-souled one who is capable of encouraging them to fight, who can dispel their entire thirst and who can enhance their great strength."

58. When this was advised, Daṇḍanāthā was delighted by the suggestion of a good means. The

---

[66] The author's ingenuity in converting vices, virtues, physical and mental handicaps into *Astras* "missiles" appears now and then. It reached its climax in Bhaṇḍāsura's fight with Lalitā, *Infra* ch. 29. Here this *Astra* is capable of making the whole army thirsty. Its effect is described in vv. 45-53.

deity called Surasindhu (ocean of liquor) commanded him thus on the battle field.

59-63. The golden-coloured ocean of liquor was languid with intoxication and with reddened eyes. He was adorned with garlands. He saluted Daṇḍanāthā and stood ready to carry out her behests. He divided himself into various units of various colours. Some were of pale red hue like the youthful (i.e. midday) sun. Some were dark-coloured like *Tāpiccha* (Indian cinnamon), Some were white in colour. The King of Oceans split into many units by the wind, showered crores of sweet currents (of liquor) as thick as trunks of elephants. The ocean fell in the midst of the army of Śaktis, being poured down by the Balāhaka clouds at the close of a Kalpa, beginning with Puṣkarāvartaka.

64. The ocean of liquor showered those (beverages), by the mere fragrance of which even the dead man might rise up perfectly well and the weak ones would become very strong.

65. Quaffing those series of liquor torrents surpassing *Parārdha* (1 followed by 17 zeroes) in number, by means of their mouths distressed by thirst, Śaktis rose up.

66-67. By means of volleys of thousands of arrows deterously discharged, Kadambavanavāsinī (Resident of Kadamba Forest), the deity of wonderfully miraculous performances built a great rampart wall all round the army (of Śaktis) lest the shower of liquor should fall amidst Daityas.

68-70. By this action all Devas became surprised. In the midst of the battle Śaktis drank plenty of liquor of various kinds capable of increasing strength and enthusiasm. They drank it as they pleased selecting the liquor of particular taste they liked. On the third day of the battle, till the end of the second Prahara (i.e. till midday) (or, for a period of two Praharas i.e. for six hours) the ocean of liquor showered torrents of liquor continuously.[67]

71-76. The oceans of liquors showered torrents of liquors of various kinds[68], such as Gauḍī (spirit distilled from molasses), Paiṣṭī (spirit distilled from meal), Mādhvī (liquor made from honey), the excellent Kādambarī (spirit distilled from Kadamba flowers (*Nauclea cadamba*), Haintālī (spirit from the palm of the variety), Hintāla, *Elate paludosa*), Lāṅgaleya (spirit from the palm of the variety), Lāṅgala (*Mithonia superba*) many varieties of palm-made spirits, divine liquors made from the Kalpa tree. Liquors coming from various countries, liquors with good taste, fragrance, liquors with pleasant odour, liquors rendered sweet smelling by means of Bakula flowers (*Mimusops elengi*), liquors sparkling with foams and bubbles, liquors made pleasing by means of Bakula flowers (*Mimusops elengi*), liquors sparkling with foams and bubbles, liquors with a pleasing sound when the foams rise, liquors with all types of tastes such as *Kaṭuka* (pungent), *Kaṣāya* (astringent), *Madhura* (sweet), *Tikta* (bitter), *Īṣadāmla* (slightly sour), *Kaṭvāmla* (pungent and sour), *Madhurāmla* (sweet and sour), liquors with diverse colours, liquors of slimy nature, *Chedinīs* (? those that pierce and tear); liquors dispelling the pain of wounds of weapons, liquors that bring about union in a broken bone, cool liquors that dispel vertigo and giddiness while fighting. Liquors light and lukewarm and different varieties of liquors that dispel distress and bestow victory. The *Madirārṇava* (ocean of liquor) showered different kinds of liquors in torrents.

77. Each one of the Yoginīs (i.e. Śaktis) joyously drank the torrent of liquor as big as the trunk of Airāvata elephant uninterruptedly for the period of one full Yāma (3 hours).

---

[67] The battle seems to have come to a standstill for sometime while Śaktis were drinking wine. The period is recorded in v. 70 and 77 and effects of drinking in vv. 82-84, 96-97.

[68] Varieties of wine in ancient India.

78. Śaktis went on drinking liquor joyously with their eyes closed. Their faces were supine and moving to and fro with lolling tongues.

79. After propitiating them by means of torrents of liquors of various kinds in this manner, the ocean of liquor assumed a divine form and came there.

80. He approached Daṇḍanāthā and after bowing to her spoke these words in a pleasant and majestic tone.

81. "Look, O great queen, O deity, the leader of Daṇḍamaṇḍalā (Multitudes of troops), the army of Śaktis that had been stupefied before had been revived and gladdened by me.

82. Some of them are dancing and singing with their girdles and waistbands tinkling sweetly. Some of them are clapping their hands in front of those who dance.

83. Some are laughing (boisterously) with their beautiful breasts shaking and bouncing. A few of them lean on one another's bodies with the laziness and slackness due to delight.

84. Some begin to swagger as girdles and garments begin to slip down from their hips. Some have got up ready for fighting but without any weapon. They simply shake and shiver".

85. On seeing Śaktis thus pointed out by the ocean of liquor, Daṇḍinī was extremely satisfied and she said to him.

86. "I am gratified, O ocean of liquor. A good help and assistance has been rendered by you. This is a work on behalf of the Devas. It has been achieved without any hindrance.

87. Due to my favour henceforth, in the age of Dvāpara you will be extremely worthy of being used by Yājñikas (priests who perform sacrifices) in their sacrifices like the drinking of soma.[69]

88-89. All the deities will drink you after you have been sanctified by means of Mantras in the course of sacrifice. After drinking you, purified by the Mantras, let the people attain *Siddhi* (spiritual achievement), *Ṛddhi* (prosperity), strength, heavenly bliss and salvation. All these great people will drink you—viz.: Maheśvarī, Mahādeva, Baladeva, Bhārgava, Dattātreya, Vidhi and Viṣṇu.

90-93. On being worshipped in the course of Yāga, you will bestow all kinds of Siddhis."

After gratifying the ocean of liquor by granting boons thus Daṇḍinī urged Mantriṇī for fighting once again and asked her to hasten it.

Again the fight between Śaktis and Dānavas was resumed. The loud and boisterous laughter of joy pierced the eight cardinal points and mountains. Intoxicated due to the fresh wine and with their eyes rendered red, Śaktis fell upon the troops of Daityas in a body and sportively.

94. Śaktis had the refulgence of beaming pride. Two things connected with them shone on account of two other things—the eyes sparkled on account of redness due to inebriation and the weapons due to the blood of Daityas.

95. The war between Śaktis and demons was so tumultuous that it was as if the God of Death himself began to annihilate the subjects undaunted.

96-97. Due to inebriation, Śaktis were stumbling in their steps. Their eyes had become reddened. They were uttering heroic words though the syllables faltered now and then. They were proud of their ability to wage war. All their limbs and eyes became delighted with hairs standing on their ends like the buds in the Kadamba plant (*Nauclea candamba*) that appear simultaneous-

---

[69] *Soma*-juice is equated with wine and the use of *Soma* in sacrifices is attributed to the wine-ocean's provision of wine to Śaktis in this battle *vide* vv. 87-89.

ly. These Śaktis annihilated the armies of the crown Prince.

98. Daṇḍinī shattered a hundred Akṣauhiṇīs; Mantriṇī annihilated a hundred and fifty Akṣauhiṇīs.

99. Aśvārūḍhā and others with their eyes red due to inebriation (collectively) led a hundred and fifty Akṣauhiṇīs to the mansion of God of Death.

100. In the course of the battle, the deity *Turagārohiṇī* smashed and shattered Ulūkajit with the excessively sharp goad and made him a guest in the other world (i.e. killed him).

101. Sampatkarī and others, generals of the divisions of the army of Śaktis, checked and restrained others the chief of whom was Puruṣeṇa (?) and ultimately tore them up.

102. When the sun set, the entire army had been killed. Thereupon, Śyāmalā became excessively angry and fought with Viśukra.

103. By discharging missiles and counter missiles Mantriṇī displayed a great deal of war-like activity dreadful even to the heaven-dwellers and continued the war.

104-106a. One by one she cut off and split the keen and sharp weapons of Viśukra of great prowess. She cut his flagstaff, charioteer, bowstring, the staff of the bow etc. by means of arrows. With the miraculous missile named *Brahmaśiras* that had the brilliance and splendour of the sparkling fire she shattered Viśukra. He fell down with his body ground to powder.

106b-I07. Daṇḍanāthā who was extremely proud of her ability fought with Viṣaṅga, the great Daitya. She hit him with a dreadful iron club. That wicked Dānava raised with his hand a mace resembling the staff of Kāla and fought an extremely dreadful battle.

108-110. Engaged in fighting with maces, they shattered each other's limbs. Their dreadful and boisterous laughter reverberated (in the battlefield). They went round and round (everywhere). They displayed different kinds of strategic movements. They heaved from side to side. They encircled each other quickly. By striking each other by means of batons and rods, they stupefied each other frequently. Both of them were equally proud and keenly observed the weak and vulnerable points in attacking each other. Their garments were stirred up when the great iron club and the tip of the rod came into a clash. Thus both of them equally unassailable fought with one another.

111. She fought with him till mid-night. Daṇḍanāyikā who became very furious began to strike at Viṣaṅga.

112. She dragged her enemy with the ploughshare that pierced and went deep into his head. Potriṇī struck a hard blow with her iron club.

113. On account of the blow from the iron club, the great Asura had to abandon his vital airs. With his body shattered into a hundred pieces he fell on the ground.

114. After completing the great task thus, Mantriṇī and Daṇḍanāyikā spent the remaining part of the night there itself in the direction of the camp.

CHAPTER 29

Slaying of Bhaṇḍāsura.

***Agastya said*:**

O highly intelligent sage Hayagrīva, the strength of Mantriṇī has been described. The slaying of Viṣaṅga by Daṇḍanāthā in battle has been described.

2. I wish to hear about the exploits of Śrīdevī in the course of the battle. After seeing the mishap of his brother, what did Bhaṇḍa do, due to the grief thereof?

3. How far was he enthusiastic in fighting the battle? With whom did he fight? After his brothers and sons were killed who were his allies and followers?

***Hayagrīva said*:**

4. Listen to this, O highly intelligent one. The narrative of Lalitā is destructive of all sins. It is holy and it yields qualities, (i.e. *siddhis* like) Aṇimā (minuteness) etc.

5. During the equinoctial periods as well as during the transits of the sun, on holy occasions and during the five Parvan[70] days, it bestows Siddhis and glory. It destroys all sins.

6. On hearing that there in the battle his brothers had been killed, Bhaṇḍa was overwhelmed with great grief. He began to lament loudly.

7. With his hairs dishevelled and scattered, he fell on the ground in a swoon. He did not get any consolation. He became emaciated due to the sorrow for his brother.

8. Again and again he went on lamenting. On being pacified repeatedly by Kutilākṣa, he got rid of his sorrow and became very furious.

9-11. His forehead appeared ruthlessly dreadful because the brows were vibrating. His eyes became red like glowing coal. He sighed and breathed like a hissing black serpent. He began to hold his sword again and again in his hand and shook it (threateningly). Suddenly he said to Kuṭilākṣa the chief of the entire army. Out of anger, he began to produce Huṁkāra sound. Like the cloud at the time of dissolution, he began to roar.

12-13. "My brothers and sons were killed in battle by that wicked woman with the help of Māyā, I shall put out the great fire of sorrow, for my brothers and sons with the liquid blood coming out of the throat of that wanton woman.

14-18. Go, O Kuṭilākṣa, get the army ready".

After saying this he wore on his chest a huge and thick coat of mail capable of withstanding the impact of vajra. On his back he tied two quivers. He whirled the bow when the excessive twanging sound of the string was as hard as the deep breath. Furious like the fire at the destruction of the world, he rushed out of his city.

---

[70] viz.: the 8th and 14th Tithi per fortnight. The Full moon and the new moon days. And the sun's passage from one *rāśī* (sign of zodiac) to another.

There were altogether forty excellent generals including Tālajaṅgha and others posted at the eastern gate who were four in number, who had held all kinds of weapons, who wore coats of mail and who were haughty; the thirty-five generals included Kuṭilākṣa who was the Lord of all armies and who was very furious and. lastly Bhaṇḍa himself.

19-20. Their weapons flashed. Their hairs shone brightly. With brilliant coats of mail, they marched out. There were two thousand *Akṣauhiṇīs* with eighty-five forming the latter half (Rearguard). This army followed Bhaṇḍa in order to suppress the enemy sportingly and collectively when Bhaṇḍāsura went out fully accompanied by his army, only women remained behind in the city of Śūnyaka.

21. The lord of Daityas who was a great chariot-fighter and haughty in war, mounted his excellent chariot called Ābhila to which a thousand lions were yoked.

22. He hastened with great lustre like the fire of world-destruction whose flames blazed. The name of his sword was Ghātaka. It had the same shape as the Candrahāsa sword.

23. When the armies moved here and there, dust columns were raised. Being unable to bear their burden, it appeared as though the earth went to the heaven.

24. Some of them who could not be contained on the earth moved ahead along the path of the sky. Some mighty warriors moved on riding on the shoulders of some.

25. Neither in the cardinal points nor on the sphere of the earth nor in the sky could they be contained. They moved on with very great difficulty as though they were addicted by the close contact of one another.

26. Since the pressure was very great, many of the soldiers were crushed and ground into powder by the wheels of chariots. Some were trampled beneath the feet of elephants as they fell on the ground.

27. A loud roar resembling the rumbling sound of the cloud was given out by him who was moving on along with all the soldiers.

28. The universe became torn asunder by that excessively harsh leonine roar coming out of the mouth of Bhaṇḍa, the Daitya.

29. The oceans became dried up. The moon and the sun fled. The stars fell down from the sky. The earth began to heave to and fro.

30. The elephants of the cardinal points became frightened. The heaven-dwellers swooned. -The camp of the Śaktis became excited on account of a sudden, and unexpected fear.

31. In the middle of the battle, Śaktis held their vital breaths with very great difficulty. They took up once again their weapons that had been dropped down with fear before.

32-33. The circular enclosure of fiery rampart that had been calmed down before rose up in flames once again. On account of the leonine roar of the leaḍṁg Daitya, the twanging sounds of the bows of army generals and the shrieks and sounds of warriors, universe became filled up with sound. Goddess Lalitā decidedly inferred that the Daitya Bhaṇḍa had stirred out and so she undertook to fight herself.

34. Considering that the great fight with the Daitya Bhaṇḍa, of vicious conduct, was not possible for the other Śaktis she herself took up the task.

35-38. Her gloriously splendid great chariot named Cakrarājaratha moved ahead. The four Vedas were its four great wheels.[71] The four Pu-

[71] As observed in Note 1 on Ch. 19, the chariot of Lalitā symbolises Vedic religion; the Vedas, Puruṣārthas etc. are parts of her chariot.

ruṣārthas (the four aims in life i.e. *Dharma* (virtue), *Artha* (wealth), *Kāma* (love), and *Mokṣa* (liberation from saṁsāra) were its great horses. Bliss was the flag fitted to it. It had nine steps. The deities stationed on the nine steps kept their heavy bows ready drawn. They had more than a Parārdha (1 followed by 17 zeroes) of attendants. The chariot was defended from all directions by these who were stationed on all steps. It was ten Yojanas in height and the side of the base was four Yojanas. Thus the leading chariot Cakrarāja of the Great Queen shone remarkably as it moved on.

39-41. When it (Cakrarājaratha) moved ahead, the other chariots with Śyāmā and Daṇḍanāthā also moved on. The chariot Geyacakra went ahead and Kiricakra was in the rear. The vehicles of the other Śāktis were *Parārdhas* in number. They were man-lions, camels, donkeys, pythons, deer, birds, horses, elephants, Bheruṇḍas, Śarabhas, tigers, Vātamṛgas (swift antelopes) etc. and other animals also became her vehicles.

42. Śaktis who repeatedly endeavoured to kill Bhaṇḍa and his Asura followers were of multiformed nature. Although the opening of the circular fiery rampart extended to a Yojana in length, it was not sufficient for the outward march of the army.

43. Desirous of an easy exit for all the armies, the Nityā deity named Jvālāmālinikā enlarged the opening further.

44. Then the gloriously splendid mother of the worlds, the Great Queen of excessive valour and exploits, went out of the fiery city through the excellent opening.

45. The divine Dundubhis (war drums) sounded. Showers of flowers fell down. The great royal umbrella set with pearls was seen shining brilliantly in the firmament.

46. Pleasingly clear omens indicating the glory of victory occurred in the army of Lalitā. Portentous ill-omens occurred in the army of enemies.

47-48. Thereupon, the battle between the two armies started. As the volleys of arrows spread everywhere, a dense darkness settled above them. As herds of elephants were being killed the drops of blood flowing from, them carried away the (severed) heads by which the white umbrellas of the Daityas were concealed.

49. Neither the quarters nor the sky, neither the mountains nor the earth, nothing was seen. Only the dust column was seen increasing in size.

50-54. As the two armies fought with each other a river of blood flowed.[72] The dancing headless bodies appeared like the plants and trees on the banks, on either side. Thousands of tresses of the Daityas appeared like the tender shoots of Śaivāla (Moss). The circular white umbrellas shone like the white lotuses. The series of feet of elephants cut by the wheels of chariots or by discuses (of the heroes) appeared like tortoises. The necks and cheeks of the great Daityas killed by Śaktis appeared like the rocky slabs. When the chowries fell down with their handles cut off, they appeared like the foam (in that river of blood). Broken swords of keen edges appeared like the dense thickets of creepers on the banks. The river of blood appeared to be sparkling with pearl caskets on account of the series of eyes of the Daitya heroes. Hundreds of vehicles of Daityas appeared like hundreds of fishes and crocodiles. Thus river of blood flowed.

55. On the fourth day of the battle, beginning in the morning and extending to two *Praharas* (six hours) the terrible battle between the two armies ensued causing fear even to the God of Death.

56-58. Thereafter a terrible battle ensued between Śrī Lalitā Devī and Bhaṇḍa. It caused a great deal of uproarious tumult in the different

---

[72] It is a good picture of the battlefield—occurring in details in the War-Parvans of the Mbh. and repeated elsewhere in this text also.

quarters due to the excitement of the discharge of missiles and counter missiles. It was extremely terrific on account of Huṁkāra's (hissing sounds of defiance) of the soldiers and the twanging sounds of bow-strings as well as due to dreadful arrows which were taken out from quivers, discharged from excellent bows and which were capable of taking away lives.

On account of her dexterity the movements of her lotus-like hands while discharging the arrows were not at all perceived in detail. Listen, O Pot-born sage, listen, I shall describe everything that happened in the battle.

59. When one arrow was fitted to the bow and discharged it became ten when leaving the bow, hundred while moving through space, thousand while falling amidst the army of Daityas and when they came into contact with the bodies of Daityas they developed into crores.

60-61. By means of great arrows the Great Queen caused very dense darkness, pierced heaven and earth and pierced into the vital parts of the terrible Daityas.

With his eyes turned red on account of anger, Dānava Bhaṇḍa showered volleys of arrows on Goddess Lalitā.

62. He discharged a great missile named *Andhatāmisraka* (the great darkness) [see notes on *Astras used by Bhaṇḍa and Lalitā*]. Māheśvarī dispelled it by the arrow named *Mahātaraṇi* (the Great Sun).

63. Bhaṇḍa the great hero discharged the missile *Pākhaṇḍāstra* (Heresy) in the course of battle. For dispelling it, the Mother of the Universe discharged the missile of *Gāyatrī*.

64. Bḥaṇḍa discharged the missile *Andhāstra* (Blindness) that was destructive of the vision of Śaktis. The mother subdued it by means of the great missile *Cakṣuṣ-mattā* (Endowment with eyes.)

65. In the course of great battle, Bhaṇḍa discharged the missile named *Śaktināśa* (Destruction of Śaktis. (The Goddess) dispelled its pride by the missile of *Viśvāvasu*.

66. Bhaṇḍa, the extremely infuriated Dānava discharged the missile *Antakāstra* (with Antaka the God of Death as the presiding deity). The goddess destroyed its power by tḥe missile of *Mahāmṛtyuñjaya* (with Lord Śiva the conqueror of the God of Death as the presiding lord)

67. Bhaṇḍa discharged the missile named *Sarvāstrasmṛtināśa*. (Destruction of the memory of all missiles). Cakreśī destroyed its power by means of the missile *Dhāraṇā* (Retention in memory).

68. Bhaṇḍa discharged the missile of *Bhaya* (fear) that made all Śaktis afraid. Jagadambikā (the mother of the worlds) discharged the *missile of Indra* that bestowed freedom from fear.

69. The Dānava discharged the missile of *Mahārogas* (great diseases) among the armies of Śaktis. Thereupon pulmonary consumption and thousands of other diseases began to ravage.

70. In order to achieve their eradication and prevention, Lalitā, the Great Goddess, discharged the great missile of the great Mantra of the three names (of Lord Viṣṇu).

71. Acyuta, Ananta and Govinda rose up from the missile. By their Huṁkāra alone they burned those diseases and gave (relief and) delight, (to the Śaktis).

72. They bowed down to Maheśānī. They were employed (by her) to suppress sickness of her devotees in all the three worlds. They went to their own region.

73. Bhaṇḍa, the Dānava, discharged the missile *Āyurnāśana* (Destructive of longevity). The queen discharged the missile in the form of *Kālasaṅkarṣaṇī* (Death controlling).

74-79. Bhaṇḍa, the Dānava, discharged the dreadfully powerful missile of *Mahāsurāstra*. Thereupon, thousands of (Asuras) very powerful with huge bodies rose up from the missile; such as:—Madhu, Kaiṭabha, Mahiṣa, Dhūmralocana, the Asuras beginning with Caṇḍa, Muṇḍa, Cikṣura, Cāmara, Raktabīja, Śumbha, Niśumbha, the Kālakeyas of great strength, others too such Asuras named Dhūmra etc. rose from the missile with their hard and powerful weapons, all those excellent Dānavas smashed and crushed the army of Śaktis. They shrieked and howled dreadfully.

Śaktis, crushed and crumbled by the Daityas, cried aloud "Hā, Hā" (Alas), and sought refuge in Lalitā immediately saying "Protect us". Thereupon, Devī became furious. In her fury, she burst into a boisterous laughter of challenge.

80. Thereupon arose a glorious deity named Durgā. She had a cosmic form evolved by the refulgence of all Devas.

81-84. She wielded and wore the following weapons and ornaments viz. the trident given by Śūlin (Lord Śiva), the discus given by Cakrin (Lord Viṣṇu), the conch given by Varuṇa, Śakti (Javelin) given by the Fire God, the bow and the pair of inexhaustible quivers given by Maruts in the course of the great war, the thunderbolt given by Indra, a goblet given by Dhanada (Kubera), the great staff Kāladaṇḍa, the noose given by Pāśadhara (Varuṇa), a water pot given by Brahmā, a bell given by Airāvata, the sword and the shield given by Mṛtyu, the necklace given by the ocean and the ornaments given by Viśvakarman.

85-86. With her gloriously splendid limbs having ray as brilliant and sparkling as a row of thousand-rayed suns she made all weapons gleam and glitter.

She appeared splendid with other equipments and accoutrements given by others. Thus riding on her vehicle lion, Nārāyaṇī (goddess Durgā) carried on war.

87-88. Dānavas such as Mahiṣa and others were struck down by her. She carried on war in the same way as formerly as explained in *Caṇḍikāsaptaśatī*[73], dispelling the haughtiness of Mahiṣa and others. After completing that difficult task she bowed down before Lalitā.

89. The wicked Dānava discharged the missile *Mūkāstra* (that of dumbness) among the armies of Śaktis. The Mother of the Universe discharged the missile named *Mahāvāgvādinī* (the great and eloquent one).

90. [see notes on *Astras used by Bhaṇḍa and Lalitā*] In the course of battle the haughty and ferocious Dānava Bḥaṇḍa (discharged missiles and) created base Asuras who stole away the Vedas, the fund of lores.

91-92. Those (Asuras) were turned away by the Great Queen, by the nail of thumb of her right hand.

Bḥaṇḍa, the extremely heroic Daitya, discharged *Arṇavāstra* (missile of ocean) in the course of the battle. Thereat the army of Śaktis sank down in a flood of uncontrollable waters. Then the primordial tortoise extending to a Yojana in length was born from the nail of the index finger of the right hand of Śrī Lalitādevī.

93. The Śaktis who were supported by him by means of that huge skull-like shell of large area became delighted. They discarded their fear of the *Sāgara* (sea) missile.

Then by discharging the Nārāyaṇa, Pāśupata and Mahākāmeśvara missiles, the Great Goddess killed all the soldiers of Bhaṇḍa, his 40 Generals, and finally the Asura Bhaṇḍa himself.

---

[73] The work is popularly known as *Saptaśatī*. It is, however, not mentioned before in this Purāṇa though the author states: "as formerly explained".

94. The lord then quaffed the entire quantity of water in the ocean.

Then the wicked Dānava discharged the great missile of Hiraṇyākṣa.

95-96. From it thousands of Hiraṇyākṣas were born with clubs as their weapons. On being hurt and killed by them, the armies of the Śaktis became agitated due to great fright in the course of war. They became scattered here and there. Thereupon, a huge white Boar rose up from the nail of the middle finger of the right hand of Śrī Lalitā. It was like the Kailāsa mountain.

97. Crores and crores of those Hiraṇyākṣas were utterly annihilated when they were smashed and crushed as well as torn asunder by that snouted Boar as hard as adamant.

98-100. Thereupon, Bhaṇḍa knitted his eyebrows due to great anger. Hiraṇyas (Hiraṇyakaśipus) crores in number were born from his eyebrows. They were as brilliant as the blazing sun. Their weapons too were refulgent and brilliant. They smashed and crushed the army of Śaktis as well as Prahlāda who was as it were the greatest Bliss of the Śaktis. It was he who became a boy. He was afflicted by Hiraṇya and so sought refuge in Lalitā. The queen became merciful towards him.

101-104. Then in order to protect Prahlāda who was in the form of Bliss of Śaktis, the Great Goddess shook the tip of the ring finger of her right hand. From it arose Janārdana with the face of a lion and the body of a man beneath the neck. He shook the thick cluster of manes. His three eyes shone. Claws were his weapons. He had the forms of Kāla and Rudra. He made shouts of dreadful boisterous laughs. He had thousand staff-like hands. He was ready to obey the commands of Lalitā. Within a moment, by means of his claws as hard as thunderbolt, he tore up all the Hiraṇyakaśipus who originated from the eyebrows of Bhaṇḍa.

105. Bhaṇḍa, the great Asura, then discharged against the Goddess Lalitā the extremely dreadful missile Balīndra that was destructive of all deities.

106. For destroying the pride of that missile, hundreds of Vāmanas came out from the highly powerful tip of the small finger of the right hand of the Great Queen.

107-108. They increased in size every moment. They were very mighty with nooses in their hands. They were born of the tip of small finger of the right hand of the wife of Kāmeśa. (i.e. Lalitā). They were highly enthusiastic and they had huge bodies. They tied with nooses all the Balīndras born of that missile. Thus they destroyed that missile too.

109. In the course of battle, Bhaṇḍa, the Daitya, discharged Haihaya missile. From that were born thousands and crores of Arjunas with thousand hands.

110-111. Arising from the nail of the thumb of the left hand of Śrī Lalitā and blazing with anger, Rāma of Bhṛgu family made the roaring sound of a lion. He tore up these fellows by the sharp edge of his axe. Within a moment he destroyed these Arjunas numbering thousands.

112-113. Thereupon, the infuriated Daitya Bhaṇḍa made a hissing huṁkāra sound out of anger. From that Huṁkāra rose (Rāvaṇa) with his sword Candrahāsa. He was surrounded by Rākṣasa-armies numbering a thousand Akṣauhiṇīs. Taking his younger brother Kumbhakarṇa and his son Meghanāda with him, he smashed the army of Śaktis to a large extent.

114-116. Thereupon, from the nail of the index finger of the left hand of Śrī Lalitā was born Kodaṇḍarāma accompanied by Lakṣmaṇa. Matted hair constituted his crown. On his back he had tied up his quiver by means of creepers. He was dark in complexion like the blue lotus. He repeatedly made the twanging sound from his bow.

By means of divine missiles, he destroyed the Rākṣasa army in a moment. He crushed Paulastya (i.e. Rāvaṇa) and his brother Kumb-

hakarṇa. Lakṣmaṇa killed Maghanāda the great hero.

117-118. Dānava Bhaṇḍa, then discharged the extremely terrible missile of Dvivida. From it were born many monkeys with reddish-brown eyes. On account of anger their faces became extremely copper-coloured. Every one of them was on a par with Hanumān. They destroyed the army of Śāktis. They produced harsh and cruel *Kreṁkāras* (shrill sounds).

119-120. Then from the nail of the middle finger of the left hand of Śrī Lalitā issued forth Tālāṅka with eyes red like mid-day, his middle eye red due to anger. He had tied a blue garment on his body. He was as pure as the Kailāsa mountain. He destroyed all those monkeys born of Dvivida missile.

121-125. The mighty demon discharged the great missile named *Rājāsura*. From that missile many demoniac kings came out such as Śiśupāla, Dantavaktra, Śālva, the king of Kāśi Pauṇḍraka Vāsudeva, Rukmī, Ḍimbhaka, Haṁsaka, Śaṁbara, Pralamba, Asura, Bāṇa Kaṁsa, the wrestler Cāṇūra, Muṣṭika, Utpalaśekhara, Ariṣṭa, Dhenuka Keśī, Kāliya, the Twin-Arjunas (*Terminalia Arjuna*) Pūtanā, Śakaṭa (cart), Tṛṇāvarta and other Asuras, the great hero named Naraka, the Asura Murā who had the form of Viṣṇu etc. Many of them rose up along with these armies with weapons in their arms.

126-129. In order to destroy all of them the eternal lord (Viṣṇu) originated from the ring finger of the lotus-like left hand of Śrīdevī. He made a *Caturvyūha* (group of four deities). They became four distinct Beings viz.: Vāsudeva, Saṁkarṣaṇa, Pradyumna and Aniruddha. All of them had weapons lifted up. They destroyed all those great Asuras who were in the guise of kings of evil conduct. They had been functioning like a burden on the Earth.

130. When they were destroyed, Asura Bhaṇḍa became highly furious. He discharged the dreadful *Kali* missile that caused violation and transgression of virtue.

131-132. Thereupon, from the Kali missile were born kings Āndhras and Puṇḍras, Kirātas, Śabaras, Hūṇas and Yavanas who had sinful activities. They were the transgressors of Vedic injunctions. They were inimical to virtuous activities. They killed living beings. They upset the disciplines of four castes and stages of life and brought about mixture of castes. They had dirty limbs. They smashed and tortured the armies of Lalitā and Śaktis again and again.

133. Thereupon, Janārdana named Kalki was born of the nail of small finger of sparkling lotus-like left hand of Śrī Lalitā.

134-136. He was riding on a horse. His glory was bright and brilliant. He made an *Aṭṭahāsa* (boisterous laugh of challenging) by his sound resembling the blow of thunderbolt, the Kirātas swooned and died, Śaktis were delighted. The leaders of ten Avatāras (Incarnations) completed this difficult task, bowed down to Lalitā and stood by with palms joined in reverence. They had been engaged by mother Lalitā to defend virtue and piety in every Kalpa through the births of Fish etc. They then started for Vaikuṇṭha.

137. When all the miraculous missiles were thus destroyed, the evil-minded (Asuras) discharged the missile of *Mahāmoha* (great delusion and fainting). The Śaktis swooned on account of that.

138. By discharging the *Śāmbhava* missile (that of Lord Śiva) the mother split up the Mahāmoha missile. As the great battle took place thus with the continuous flow of missiles and counter missiles the sun, the Lord of rays was about to reach the Western mountain (the mountain of setting).

139. Then by means of Nārāyaṇa missile the Goddess Lalitāmbikā reduced all Akṣauhiṇīs to ashes, in the course of the battle.

140. Then by the *Pāśupata* missile which had the lustre of the enkindled fire of Destruction of the world the Great Queen smashed and crushed forty generals.

141-142. The only one left out was the great Asura Bhaṇḍa. All the kinsmen of the wicked fellow had already beed killed. He blazed with fury. He was a great demon of much inherent strength and fierce valour. He had caused a great havoc in the entire universe.

The mother Lalitā, the Great Goddess killed him by means of *Mahākāmeśara* missile that had the splendour of a thousand suns.

143-144. His city Śūnyaka was over-run by the flames of that missile. Suddenly it was completely burned down along with women and children, cowpens, riches and granaries. Only the bare ground remained. Due to destruction of Bhaṇḍa the three worlds danced with delight.

145. After carrying out this task of the Devas, Kāmeśvarī whose conduct was never blameworthy, who was the ornamental glory of the chariot Śrī Cakrarājaratha, who was the mother of the three worlds, who was equipped with all shining assets and who was endowed with the glory of victory, shone brilliantly.

146. All her soldiers had been subjected to fatigue on account of their work in the battle-field (viz. fighting). They had been burned by the fire of powerful arrows of Bhaṇḍa, the Asura. When the sun set, Śrī Devatā whose prowess was well-renowned brought them to her camp.

147. O leading ascetic, if anyone reads even once (the narrative) of the slaying of Bhaṇḍa, the Dānava, carried out thus by Lalitāmbā, all his sorrows will be destroyed. He will be master of all eight Siddhis. Both worldly enjoyment and salvation are within his reach.

148. Those men who read this narrative on holy days will attain flourishing excellent fortune. This narrative of Lalitā's valour is destructive of all sins. It is sacred and conducive to the attainment of all Siddhis.

Astras used by Bhaṇḍa and Lalitā

[*Note*: this page is extracted from a footnote at chapter 29]

As stated elsewhere this battle symbolises the struggle between good and evil forces. The missiles also signify evil forces used by Bhaṇḍa and good forces countered by Lalitā. I give below the list of so-called *Astras* discharged by Bhaṇḍa and destroyed by Lalitā with a counter (good) force.

Astras used by Bhaṇḍa and Lalitā

vv. 62-138

	BHAṆḌA	**LALITĀ**
1	Andha-Tāmisraka (Great Darkness)	Mahātaraṇi (the Great Sun)
2	Pākhaṇḍa (Heresy)	Gāyatrī
3	Andhāstra (Blindness)	Cakṣuṣmattā (Possession of eye-sight)
4	Śaktināśa (Destruction of Śaktis)	Viśvāvasu
5	Antaka (God of Death)	Mahā-Mṛtyuñjaya (Lord Śiva, Conquerer of Death)
6	Sarvāstra-smṛtināśa (Destruction of Memory of Astras)	Dhāraṇā (Retention of Memory)
7	Bhaya (Fear)	Indrāstra (Freedom from Fear)
8	Mahārogas (Great Diseases)	Vaiṣṇava (created Acyuta, Ananta and Govinda—burnt disease by Huṁkāra)
9	Āyur-nāśana (Destructive of Longevity)	Kāla-saṁkarṣin (Death-controller)
10	Mahāsurāstra (creating great Asuras like Madhu, Kaiṭabha etc.)	Durgā (Demon-killing goddess) with her original weapons.
11	Mūkāstra (Causing Dumbness)	Mahāvāgvādinī (The highly eloquent one)

V. 90:

From V. 90 onwards Bhaṇḍa used an *Astra* for counteracting which God Viṣṇu had to incarnate. Here the Nine *Avatāras* of Viṣṇu as we know them today are given and not the ones in the body of the Bd. P. (such as Dattātreya etc).

One more point about the *Avatāras* of Viṣṇu is that they arise from the nails of the fingers of Lalītā indicating the greatness of Lalitā as compared with Viṣṇu.

1	Veda-stealing demon	The fish-incarnation is implied out of the nail of right hand thumb.
2	Arṇavāstra	Tortoise-incarnation supported Śaktis on its back
3	Hiraṇyākṣa	Divine Boar (Varāha) who killed Hiraṇyākṣa
4	Hiraṇyakaśipu	Narasimha (Tore to pieces Hiraṇyakaśipu)
5	Balīndra (Bali)	Vāmana
6	Sahasrārjuna	Paraśurāma
7	Paulastya (Rāvaṇa)	Kodaṇḍa Rāma, son of Daśaratha
8	Rājāsura (a great number of demons were born as kings)	Caturvyūha (Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha)
9	Kali missile (Buddha is not mentioned here)	Kalki
10	Mahā-Moha (Great Delusion)	Śāmbhava

Then by discharging the Nārāyaṇa, Pāśupata and Mahākāmeśvara missiles, the Great Goddess killed all the soldiers of Bhaṇḍa, his 40 Generals, and finally the Asura Bhaṇḍa himself.

CHAPTER 30

Resurrection of Madana (God of Love).

Note: Bhaṇḍāsura was created out of the ashes of Madana when he was burnt down by god Śaṅkara. Now Bhaṇḍāsura is killed by Lalitā. Madana had then no body to exist. At this time Tārakāsura was a growing menace. According to his boon, only Śiva's son could kill him. Śiva was a widower engrossed in penance. Formerly, attempt to tempt Śiva had failed. So Madana must be given a body and be deputed to tempt Śiva. Rati was appealing, so gods presented Rati to Lalitā. Out of compassion she revived her husband. He was blessed by Lalitā and was sent to Śiva. This time Śiva was subjugated. He married Pārvatī and got a son Skanda.

***Agastya said*:**

O Hayagrīva, O highly intelligent one, the excellent narrative has been heard. The excellent valour of Goddess Lalitā has been described by you.

2. On account of flawless and meritorious anecdotes of the Goddess, I have become extremely delighted, O Hayagrīva, The great power of Mantriṇī and Daṇḍanāthā also has been heard.

3. After the night of the fourth day of the battle had dawned, O Hayagrīva, what did Ambikā do after the battle was over?

Hayagrīva said:

4. Listen, O Pot-born Sage, O intelligent one, to what had been done by Jagadambā after Dānava, Bhaṇḍa, had been killed.

5. With her eyes immersed in nectar (as it were), she repeatedly delighted the entire army of Śaktis harassed and bruised by hundreds of weapons of Daityas.

6. By the current of nectarine glances of the supreme Goddess Lalitā, Śaktis got rid of their fatigue due to her war. They became delighted in their minds.

7. In the meantime, Devas with Brahmā and Viṣṇu as their leaders, became gratified due to the smashing of Bhaṇḍa and they approached the Goddess to serve her.

8-10. Brahmā, Viṣṇu, Rudra, Devas beginning with Indra, Ādityas, Vasus, Rudras, Maruts, Sādhya—deities, Siddhas, Kimpuruṣas, Yakṣas, Nirṛti and other night-wanderers, Prahlāda and other great Daityas and the residents of the entire cosmic *egg* came there and gladly eulogised the Great Goddess seated on the throne.[74]

Brahmā and others said:

11. Obeisance, obeisance to you, O supreme lady of the universe; salutes to you O Goddess Tripura, Hail to you, O destroyer of Bhaṇḍa the great Asura. Obeisance to you, O Kāmeśvarī, Vāmakeśī (one having beautiful tresses).

---

[74] Devas have come in deputation to plead Rati's case. As usual Lalitā must be propitiated by singing a string of her epithets—a glowing tribute to her. Hence her epithets in vv. 11-30.

12. O Cintāmaṇi (wish-yielding jewel), O Goddess expert in bestowing what is anxiously thought of, O unimaginable deity, O cluster of waves in the form of Cit (consciousness), O deity with garments of diverse colours, O Mother of the universe of variegated forms, O deity named Citrā, O eternal one, O bestower of pleasure, Obeisance to you.

13. O bestower of salvation, O deity with the crescent moon as crest-jewel, O deity of sweet smiles, O lady discussing administrative policies with Mudreśvarī, O deity fond of *Mūdras* (mystical gestures), O deity, obeisance, obeisance to you.

14. O destroyer of the cruel God of Death, O lady with tender body, O lady taking up the body of Kālī while in fury, O deity with the face of a Boar, O deity who has protected all troops and armies, O deity clasping to your own bosom the fear of all (i.e. one who dispels their fears), obeisance to you.

15. O dark-complexioned deity with six attendant deities, O Goddess worthy of being sought by the words of Vedas along with their six ancillary subjects, O deity stationed in the six mystical *cakras* in the body, equipped with *Ṣaḍūrmis* (*viz.*: *Śoka* (grief), *Moha* (delusion), *Jarā* (old age), *Mṛtyu* (death), *Kṣut* (hunger) and *Pipāsā* (thirst) or six plaits in the tresses, O Ṣaḍbhāvarūpā (the four types of living beings, Avidyā and the supreme spirit—having these six as her forms), O Lalitā, I bow to you.

16. O Kāmā (Lovely goddess), O Śivā, O deity identical with the chief eternal things, O deity equipped with lustre, O deity with large eyes resembling petals of lotus, O bestower of desires, O Kāminī (lovable one), O deity worthy of being desired by Śambhu in the guise of Kāmeśvara, O presiding deity of all arts, salute to you.

17. O deity first one among divine penances, O deity having forms of groups of cities, O divine being, O deity as lustrous as a thousand suns, O refulgent one, O deity endued with sympathy, O consort of the overlord of Devas, obeisance to you.

18. O deity worthy of being always served by the eight Siddhis beginning with *Aṇimā* (Minuteness), O deity residing in Sadāśiva's own shining conch, O cultured one, O deity with feet which ate the sole refuge of good people and which, are worthy of being worshipped, O Mother of the world, obeisance, obeisance to you.

19. O deity worthy of being Served by the *Mātṛs* (Mothers) the chief among whom is Brāhmī, O deity beloved of Brahman, O deity who severs the (worldly) bondage of one who has realised Brahman, O royal Swan (swimming) in the nectarine current of Brahman, O Goddess of Brahmā, O Śrī Lalitā, bow to you.

20. O deity served by the *Mudrās* (Mystical gestures by means of fingers) the chief of them being Saṁkṣobhiṇī, O destroyer of worldly existence, O deity having features of worldly sports, O deity with eyes resembling lotuses, perpetual obeisance to you, O Lalitā, O presiding deity, O eternal one, O deity attracting her lord through the sixteen digits, O presiding deity worthy of being served by the Pramathas.

21. O eternal one, O deity with merciful activities, devoid of fear, O lady with black forelocks of hairs, Obeisance, Obeisance to you.

O deity worthy of being perpetually served by the haughty lady attendants of Anaṅga (cupid) beginning with Anaṅgapuṣpa; O destroyer of everything inauspicious and ugly, O deity with groups of letters for her form, O Lalitā who has killed all enemies, obeisance to you.

22. O deity with extremely illuminated form of great mobility, surrounded by fourteen series of flames, the chief of whom being Saṁkṣobhiṇī. O deity possessed of your own spirit, O deity endowed with graceful beauty, O deity the resort of everything splendid, O deity with auspicious feet, Obeisance to you.

23. O deity worthy of being saluted by Śaktis, Siddhas and others including Śarva, O deity whose lotus-like feet have been comprehended by Sarvajña (Śiva), O deity surpassing every-

thing, O omnipresent deity, O bestower of all types of Siddhis (spiritual attainments), O Śrī Lalitā, obeisance be to you.

24. O deity the realm around whom is resorted to by those deities who were born at the outset from Sarvajñā as well as by other deities too, O deity the fulfiller of desires of all Devas, O Mother of the entire world, protect us.

25. I salute you the deity with a number of super human powers of speech such as *Vaśinī* (Bringing others under control) etc., O deity having (a chariot) as your vehicle (the chariot) that has the increasing splendour of its wheels; O deity with tresses as dark as clouds, O ocean of speech, O bestower of boons, O beautiful one, protect the universe.

26. O Empress endowed with arrows and other divine weapons, O deity acting like a forest-fire (in burning down) the forest-like army of Bhaṇḍa, the Asura, O ocean, of refulgence that blazes brightly, O deity who is being served all round, Obeisance to you.

27. O Kāmeśī, O Vajreśī (goddess of thunderbolt), O Bhageśī (goddess of exalted splendour), O deity without form, O virgin, O Kalā, O deity powerful enough to wipe off even God of Death, O deity who reduced the army of Daityas only as a legend (i.e. completely destroyed them); O Kāmeśakāntā (beloved of Kāmeśvara (Lord Śiva), O Kamalā, obeisance to you.

28. O deity stationed on *Bindu* (Mystical point in the mystical diagram); O deity having the soul form of the digit of the *Bindu*, O deity identical with *Bindu*, O deity that has increasingly cherished the illumination of *Cit* (consciousness), O deity with the necklace swinging to and fro on the big breasts resembling (the buds of) lotuses; O Lalitā of growing prowess, obeisance to you.

29. O deity with perpetual residence on the lap of Kāmeśvara, O deity identical with Kāla (Time), O Goddess taking pity on others; O deity with the form of Kālī, that rises up at the close of Kalpa, O deity the bestower of desires, O deity identical with the wish-yielding creeper Kalpalatā, salute to you.

30. O deity accompanied by Vāruṇī (Varuṇa's wife as attendant); O deity as cool as the moon with abundant nectarine rays, O deity having eyes like those of a fawn, O deity having the face resembling the lotus, O deity the perpetual sole base of the essence of agreeable loveliness, O presiding goddess of all lores, obeisance to you.

31. Bhaṇḍa and other fierce Asuras who had become a nuisance and source of vexation to the entire universe have been killed in battle by your prowess, because you were born of *Cidagni* (fire of spiritual consciousness) having been caused to manifest yourself by Śrī Śambhunātha.

32. After assuming fresh forms and bodies. (or after making all our bodies fresh) by means of currents of abundant nectar of mercifulness, O beautiful deity worthy of being attained by cultured people[75], the entire world has been resuscitated and rendered full of joy.

33-34. Lord Śiva is in the form of the second flow of refulgence of Śrī Śambhunātha of great and noble heart. He is detached because he has been staying permanently (v. 1. performing penance) in the hermitage of Sthāṇu. He has discarded all sensual enjoyments on account of bereavement from Satī. We were engaged in an attempt to join him with the girl Umā who has taken birth in the family of the Lord of the mountain Himālaya. Thus (in this connection) we had persuaded the cupid to go near that lord who was engaged in a severe penance.

35. Madana was burned with the fire in his forehead because he was angry that there was an obstacle in his detached state and pursuance of penance. Thereupon, Madana was reduced to

[75] Not obtainable to frightened fellows i.e. *Sabhi+Alabhye*.

ashes and it was from these ashes that Bhaṇḍāsura was born.

36. Thereafter, that evil-minded wicked fellow very-haughty about his ability to fight in war, was killed by you. Now Kāma has become *Atanu* (bodiless) for our sake. Hence you kindly do resuscitate Kāma immediately.

37. This Rati is dejected due to her bereavement from her husband. She has attained the ungraceful and inauspicious state of widowhood. O Śrī Lalitā, she will become blessed with a lord and husband if the union with Kāma is brought about by you.

38. As before, the moon-crested lord may become enchanted by the mind-born God of Love united with her. Īśa will ere long marry that (girl) Pārvatī who had served him much for a long time.

39. By their union Kumāra (Skanda), the leader of all the armies of Devas will be born. It is through that hero, alone that the king of demons named Tāraka should be defeated and driven away.[76]

40. He is a friend of Bhaṇḍa, the Daitya of vicious soul. He is a veritable comet (an ominous calamity) unto the three worlds. If he is killed in battle by the son of Śrīkaṇṭha, (Śiva) really it will be a reestablishment of our vital breaths once again.

41. Hence, O Mother Tripura, dispel the misery of widowhood of Rati whose tresses have become dishevelled (by not being combed). (You can do this) by resuscitating the excellent hero Manmatha who is capable of removing the affected pride of the people.

42. O deity with the designation Tripurā, this helpless widow whose body has become very emaciated on account of the death of her husband takes refuge in you and bows down to you. Hence, please direct a digit of your compassionate glance towards her".

Hayagrīva said:

43. After eulogising Maheśānī thus, the excellent Devas beginning with Brahmā showed her Rati who had become untidy and emaciated on account of grief.

44. That Rati who had abandoned all her ornaments on account of widowhood, whose face was covered with flow of tears, whose tresses had become scattered, aṇḍ whose colour had become greyish on account of dust particles, bowed down to Jagadambā.

45-47. On seeing her, the Great Goddess became compassionate. Then from her benign side-glance Manmatha was reborn. He had a smiling lotus-like face. He was more handsome than in his previous body. He became (as if) highly-intoxicated (excited) with joy. He had only two hands. He had all kinds of ornaments. Flowers were his bow and arrows. By his gentle glance he delighted Rati his wife as even in the previous birth. The gentle lady Rati found herself immersed in the great ocean of bliss. On seeing her husband, she became exultant with joy.

48. On knowing that both of them had their minds filled with devotion and that their inner souls had great bliss, the lotus-like face of the Great Queen beamed with smile. Looking at Rati who had kept her head bent down due to shyness, she spoke to Śyāmalā thus:—

49. "O Śyāmalā, let her take bath and let her be adorned with girdle and other ornaments. Let her wear garments too as before, and then be brought here quickly".

50-52. Taking her behests with great humility, Śyāmā did every thing as directed. (The goddess) got the auspicious rite of marriage of the pair performed by Vasiṣṭha and other Brahmini-

[76] Gods wanted to kill Tāraka for which Śaṅkara must be tempted to marry. The pleading for Rati is in their own interest.

cal sages in accordance with the injunctions regarding marriage. The celebration included dances and songs of all the celestial damsels.

On seeing this the sages, ascetics and gods Indra and others praised Lalitā Ambikā saying "Well done, Well done!" They then eulogised her.

53-54. Making showers of flowers, all of them became delighted in their minds. Both of them bowed down to Laliteā-varī with great devotion after coming to her side and stood there with their palms joined in reverence. Then the hero Kandarpa bowed down to Maheśvarī. With devotion filling his mind, he appealed to her in the following words.

55. "O Mother Lalitā, the physical body of mine which had been burned by the eye of īśa has been restored to me due to the grace of your benign side-glance.

56. I am your son. I am your slave, employ me anywhere in any task".

On being told thus Parmeśānī spoke to the shark-emblemed deity (i.e. cupid).

Śrīdevī said:

57. "O dear one born of the mind (i.e. cupid), come on. You have nothing to be afraid of. O cupid, with no hindrance to your arrow, enchant and fascinate the entire universe, due to my favour.

58-60. The courage of Īśvara will be upset when your arrows fall on him. Immediately he will marry Gaurī, the daughter of the Lord of Mountain Himalaya. Thousands of crores of Kāmas will be born of you, due to my favour. They will penetrate everyone's body and bestow excellent sexual pleasure. On account of his non-attached nature Īśa may get angry. Even then he will not be competent to burn down your physical body.

61-63. Be the enchanter of all living beings with your invisible physical form. Afraid of separation from his wife he (Bhava)[77] will give her half of his body. With his mind struck by your arrows, he will become agitated in his mind.

From today onwards, O Kandarpa, on account of my great favour those who censure you or those who are averse to you will definitely become emasculated and unmanly in every birth.

Destroy sinners of vicious souls and those who torture and harass my devotees by making them fall for forbidden women.

64. If people's mind is eager for my worship and if they respect my devotees, see that you enable them to have the pleasure of love by arranging for the fulfilment of all their desires."

65. These were the words of behest of Śrī Lalitā Devī. The cupid received the command of the Goddess humbly and said "Let it be so". With palms joined in reverence, he set out from that place.

66. From all the hair-pores of the Lord of Love arose many Madanas whose features were splendid and who could enchant the entire universe.

67. After fascinating and enchanting the entire sphere of the world through them, the cupid went once again to the hermitage of Sthāṇu with the desire to conquer the moon-crested lord.

68-70. He was accompanied by his friend Vasanta (the season-spring), his general, the moon with cool rays, and his bosom friends and associates (sexual desire) and the gentle breeze of low speed. He was accompanied by the Kāhalī sound (trumpets and drums) of the chirping cooing sound of the cuckoos. He was richly endowed with the sentiment of lover's heroism. His body was closely embraced by Rati. He shook his victorious bow. As the leader of all heroes, he came face of face with the enemy of the cupid i.e. Lord Śiva. He stood there fearlessly.

---

[77] Bhava (Śiva) the enchanter one with his body not visible to all living beings.

71. He struck with his arrows, the moon-crested lord who was engaged in penance.

Thereupon, the moon-crested lord struck by the volleys of Kandarpa's arrows got rid of his attitude of non-attachment. He abandoned the difficult rite of penance.[78]

72-74. He abandoned all regular observances. He abandoned his mental courage. He became sick with. love by frequently meditating upon Pārvatī. His cheeks became pale. He heaved deep sighs. Tears came out of his eyes. He was agonised by pangs of separation and loss of courage. He recollected again and again the daughter of the Lord of the mountain who had been seen by him before. Neither the digit of the Moon on his head nor Gaṅgā was capable of dispelling the scorching sensation in the body of the trident-bearing lord as it was being heated by the fiery arrows of the cupid.

75. He frequently rolled in the flowery bed brought by the circle of his Gaṇas (attendants) the chief among whom were Nandin, Bhṛṅgi and Mahākāla.

76. Supported by the hand of Nandin he went on from one flowery bed to another flowery bed and moved restlessly on it again and again.

77. Neither on the flowery bed nor in the nectar exuding from the crescent Moon nor in the snowy cold waters (of Gaṅgā) did the heat of fever of his body come down.

78-80. Desirous of suppressing the fiery flames of love of his body, Śiva occupied the rocky slabs of frozen snow. He began to draw the figure of the daughter of the Lord of the mountain on picture slabs with his nails. But looking at it, it increased further his own pangs of love. After drawing her picture in the posture of standing humbly with stooping head and body on account of bashfulness and looking up by means of side-glances alone, he placed that picture slab on his limbs where he had horripilation. The deity of uneven number of eyes (i.e. Śiva) suffered much on account of great imaginary connections (with her) great sexual emotion and further distress from Love God.

81-83. He saw her alone everywhere. He directed his mind only towards her. He conversed with her alone fixing her form in front by means of his own mad delirium. His heart became identified with hers, his mind with her mind, he considered her as his ultimate goal. He spent days and nights by her nectar-like anecdotes. He was always engaged in describing her conduct. He was eager to see her form. He became a gardener wreathing imaginary garlands of pleasurable enjoyments with her. Identifying himself with her, Śiva became extremely distressed.

84. On observing that this pain of passion could not be treated otherwise, Dhūrjaṭi exerted himself very much for the sake of marriage.

85. After enchanting the Lord thus at the behest of Lalitā, Kandarpa tormented the daughter of the Lord of the mountain by means of his arrows.[79]

86-88. Her petal-like lips became dried up by the hot winds of her breaths rendered soiled by the fiery flames of separation. Her cheeks became very pale. She did not experience any steady relish either in food or in her bed or even in sleep. She was continuously sprinkled with cooling devices by thousands of her attendants. Again and again she was distressed and agonised. She could not suppress the pain from the great fire of love.

89. Scorched and distressed by the fire of separation, Pārvatī could not sleep at all. By the feverish distress of her body she enhanced the son ow of her father.

---

[78] The Love-lorn condition of Śiva like *an ordinary* person is described in vv. 71-84. It is the author's special contribution not found in other Purāṇas.

[79] Pārvatī's fascination for Śiva is the subject of Kālidāsa's beautiful epic Kumārasambhava.

90. On observing that his daughter's pangs of separation from Śiva were irremediably severe, the Lord of mountains felt great sorrow.

91. She was then urged by her father thus—"O gentle lady, you do propitiate lord Maheśvara by means of penance and attain him as your husband".

92. For securing her husband, Pārvatī performed a very severe penance on the peak of the mountain Himālaya, named Gaurīśikhara.

93. She practised a dreadfully severe penance by staying in water during the winter and by standing in the middle of fires with the eyes fixed on the sun during the summer.

94. Gratified by that penance Śiva granted his proximity to her. He accepted her as his wife in accordance with the religious injunctions regarding marriage ceremony.

95. Then after requesting for her hand through the seven sages at the outset, he married the lotus-eyed daughter, on being offered by the Lord of the mountain.

96. Engaged in amorous dalliance with her for a long time, Maheśvara stayed in the abode of his father-in-law in the city of Oṣadhiprastha.

97. Thereafter, he came back to Kailāsa along with all the Pramathas (attendants). He brought Pārvatī there and thereby made the Lord of the mountain (all the more) pleased.

98-101. He continued to sport with her on Kailāsa, Mandara, Vindhyādri, Hemaśaila, Malaya, Pāriyātraka and in various other places. Thereby Maheśvara derived great pleasure. He discharged a powerful semen into her. She was unable to bear. She cast it off on the earth. The earth cast in into the fire. He cast it among the Kṛttikās. They discharged it into the waters of Gaṅgā. The river deposited it in the forest of Śara reeds. Mahāsena the great hero of six faces was born there. Nursed by Gaṅgā the son of Dhūrjaṭi (Śiva) grew up.[80]

102. Day by day, he grew up into a highly valorous hero. He was trained by his father and he acquired all lores.

103. On being permitted by his father he became the general of the army of the Devas. He killed Tāraka along with Dānavas.

104. Thereupon, he married Devasenā offered by Śakra who was highly pleased when the leading Daitya Tāraka was slain.

105. That glorious daughter of Śakra named Devasenā became excessively delighted on securing Skanda as her husband.

106. After neatly accomplishing the task of Devas thus, the God of Love who enchanted the entire sphere of the universe went to Śrīpura again.

107. There in the holy city of Śrīnagara[81] he went to that place where Lalitā Parameśvarī stayed for the sake of the prosperity of the worlds. He went there in order to serve her.

---

[80] The story of Skanda's birth, his killing of Tāraka and his marriage with Devasenā are recorded in Mbh and other Purāṇas. Thus in *Mbh Anu* 83.68-82 86-5-14 we are told how he was born and the causes of the different epithets given to him. For his different mothers vide *Mbh Vana* 230.6,15. His killing Tāraka (*Mbh Śalya* 46.73-75). His marriage with Devasenā (*Mbh. Vana* ch. 229). But in Maharashtra, people believe that Skanda has taken a vow not to see a woman and has uttered a standing curse that a woman trying to see him will be a widow for seven births. Subrahmaṇya (i.e. Skanda) in South India is a married god.

[81] Like every god great or small, Skanda is said to have settled at Śrinagar to serve Lalitā, an attempt to enhance Lalitā's glory.

CHAPTER 31

Manifestation of Seven Chambers and the daughters of Mātaṅga.

Note: The present chapter deals with the construction of the capital of Śrī Lalitā and her consort Kāmeśvara. The trinity of gods—Brahmā, Viṣṇu and Maheśvara, the sons of Lalitā Devī, commissioned Viśvakarman and Maya, the architects of Devas and Asuras to build the cities Śrīpura or Śrī-Nagarī.

Agastya said:

What is this called Śrīpura? [*see notes above*] Of what form and nature is it? By whom was it built at the outset formerly. Narrate everything to me.

2. What is its extent? What is its colour? Tell me, O Holy Lord. You alone are the veritable sun for drying up the mud of doubts.

Hayagrīva said:

3-4. Lalitā Parameśvarī who was born out of the great sacrificial fire, carried out the playful activity viz. of marriage (with Kāmeśvara). On being requested by Brahmā and others, she (secured the chariot Cakraratha endowed with all the characteristics mentioned before) and defeated the Asura named Bhaṇḍa who was thorn (a source of trouble) for the whole world.

5. Thereupon, Devas beginning with lord Mahendra attained great satisfaction. They, therefore, were eager to build a splendid mansion for Kāmeśvara and Lalitā, fully furnished with all the objects of daily utility and enjoyment.

6-7 Brahmā, Viṣṇu and Maheśvara, the sons of Lalitā Devī, invited Viśvakarman [*see notes above*] the carpenter of the Devas, skilled in all mechanical arts and crafts as well as Maya, the architect of the Asuras, who was a great expert in employing Māyā. At the behest of Lalitā, they received them duly and said.

Brahmā, Viṣṇu, Rudra, the Authorised officials said:

8. O Viśvakarman! Conversant with all arts and crafts, O Maya of great prosperity, you both are well-versed in all sciences (of engineering and architecture), you are experts in the process of building up and creation.

9-10. By mere conception and imagination, you both can evolve wonderful constructions of great artistry. Śrī-Nagarīs should be built by you both for the sake of Lalitādevī who is the great ocean of eternal wisdom. They should be embellished with different kinds of jewels. They must be in the centres of the sacred spots of Ṣoḍaśīs and should be sixteen, in number.

11. It will be there that Lalitā Parameśvarī after dividing herself into sixteen (distinct forms)[82] for the sake of protecting the universe, will stay permanently.

[82] The number sixteen has a special significance in this Māhātmya. The letters of Lalitā's full Mantra are sixteen, so are her forms and as shown below (vv.16-20) the same number of sacred spots—nine mountains, on the earth + seven oceans—are the sacred sites for building Śrī-Nagarīs.

12. This is pleasing to us. It is pleasing to the gods too. It is also pleasing to all the worlds. Let it be built under that name itself.

13. After listening attentively to these words of Kāraṇadevas (Brahmā, Viṣṇu, Rudra, executive officials among gods in charge of specific activities such as creation, sustenance etc.), Viśvakarman and Maya bowed to them and spoke —"Let it be so".

14. After bowing down once again, both of them asked the Kāraṇapuruṣas—"In which sacred spots should the Śrīnagarīs of great prosperity be built?"

15. On being asked thus, Brahmā and others spoke to those artisans once again, assigning the divisions of the sacred spots in a befitting manner.

Kāraṇapuruṣas said:

16-17. The earthly (terrestrial) sacred spots are nine. The first one is on the top of Meru mountain, then on the Niṣadha mountain, on mount Hemakūṭa and on the Himālaya. The fifth one is on the Gandhamādana. The other four (sacred spots are) on the Nīla, Meṣa, Śṛṅgāra (v. 1. Śṛṅga) and the great mountain Mahendra. These are known as the, nine terrestrial sacred spots.

18-20. The Aquatic sacred spots are declared as seven. They are in the seven oceans, viz. the salt sea, the sea of sugarcane juice, the sea of liquor, the sea of ghee, the sea of curds, the sea of milk and the seventh one the sea of pure water.

Thus nine great mountains have been mentioned before, afterwards seven oceans have also been mentioned. Adding together there are sixteen sacred spots for building the Śrīpura of Ambā. You are artisans and craftsmen skilled in erecting buildings of divine workmanship. In those sacred spots, you do build the divine mansions of Lalitā of great prowess.

21. The names of the mansions of Devī who killed the great Asuras shall be famous certainly by the names of the Nityā deities.

22. That Supreme Deity by her Nityā form pervades Kāla. The goddess controls the whole of the world by her power of subduing.

23-24. She is the Great Queen of the Nityā deities. Hence she is Nityā. There is no difference between them. Hence the different cities are famous by the respective names of the Nityās such as Kāmeśvarīpurī, Bhagamālāpurī, Nityaklinnāpurī etc., These names are well-known.

25. Hence, both of you build the excellent city in accordance with the great principle of architecture (beginning) on an auspicious and suitable day, (on the day fitting with the initial letter of the name?)

26. On being told thus by Brahmā, Viṣṇu and Maheśvara, who were the leaders entrusted with the work of causation (i.e. creation, sustenance and annihilation) both of them built Śrīpurīs in the different sacred spots.

27. Further, I shall mention the extent of Śrīpura and the deities presiding over the cities. Listen attentively, O husband of Lopāmudrā.

28-29. The mountain Meru[83] is the support of everything. It is many Yojanas in height. Its body passes through all the fourteen worlds. It has four peaks in the East, in South-West, in North-

[83] The Verses 28ff describe Śrīpura on mount Meru. Though Pāmīrs are identified with Meru, the mountain described here is fictitious.

This Śrīpura had seven ramparts and enclosures. The walls were made of iron, bronze, lead, copper, silver, gold and within each enclosure the garden of heavenly trees viz. Kalpa, Santāna, Hari-Candana Mandāra, Pārijāta etc. The palace of Mantriṇī had a park of Kadamba trees.

The structures e.g. Gopuras show that the Māhātmya was composed by a South Indian. Constant reference to Kāñcī Kāmakoṣṭha etc. confirms this theory.

West and in the middle. Their height is being mentioned.

30. The three peaks mentioned in the beginning are each hundred Yojanas in height. There are three *Lokas* (worlds) there.

31. They are Brahmaloka, Viṣṇuloka and Śivaloka. I shall narrate how the abodes are arranged in these worlds on another occasion.

32. Listen to the extent and height of the peak in the middle. It is four hundred Yojanas in height and extent.

33. It was on that great peak that Śrīpura was built by the artisans. O Pot-born sage, it extended to four hundred Yojanas.

34. The various divisions therein are being pointed out to you severally.

It is said that the first (outermost) fort-wall was built of iron.

35. Its circumference was a thousand and sixteen Yojanas. It had gateways in the four directions. Its height was four Yojanas.

36. The girth of the root of the chamber (i.e. at the bottom) was, O Sage who drank the ocean, ten thousand Yojanas. Two Krośas beneath the top, separate windows were made.

37. The height of the doorway of the chamber was a Yojana. In every gateway there were two door panels each half a Gavyūti wide (i.e. one Krośa).

38. Every door frame was a Yojana in height and was made of iron. The bar for fastening *the two* door panels was half a Krośa long.

39. Thus everything was the same in all the four doorways. I shall mention the situation regarding the principal gate (*Gopura*), O Pot-born sage.

40-43. (Partially defective text). At the foot of the enclosure mentioned before, a distance of a Yojana is left in the middle. On either side, two Yojanas are taken and the whole edifice is erected. The width is also the same with the doorway in the middle. Two Yojanas on either side and one Yojana of the enclosure in the middle. Together O Sage, the extent comes to five Yojanas. The two sides (? side-domes etc.) were two and a haīf Krośas wide; each together the width comes to five Yojanas (? Krośas). It was thus, O Sage, that the Gopura (ornamental gateway) was built.

44. Hence the total girth at the bottom of the *Gopura* was twenty Yojanas (i.e. a square of sides each five Yojanas in length). The higher we go up the Gopura the girth decreases.

45. The height of the *Gopura* is mentioned as twenty-five Yojanas. At intervals of a Yojana each there were beautiful doorways with doors.

46. The storeys were also as many. The higher one ascended the narrower they became. The extent of the top of *Gopura* was one Yojana.

47. The length also was the same. But three crowns (domelike structure) were fixed there. The extent of the dome, O Pot-born sage was a Krośa.

48. The height of each crown was two Krośas, the tapering feature, O Sage, was the same as in the case of *Gopura*. The space within the crown (or between two crowns) was measured as half a Krośa.

49. On the *Gopura* of the southern gateway the crowns were arranged from West to East. On the Gopura of the Western gateway the crowns were arranged from South to North.

50. It is said that the crowns on the northern gateway were arranged as in the case of the southern gateway. The arrangement of the crowns on the Eastern gateway was the same as in the case of the Western gateway.

51. Within the enclosure (chamber) named *Kālāyasa* (i.e. one made of iron) at a distance of seven Yojanas was the *Kāṁsyaśālā* (bronze enclosure). Within the enclosure of bronze the arrangement of *Gopuras* etc. was in the same way as before.

52. The girth of the enclosure at the bottom is described as before. This enclosure of bronze too had doorways in the East and other quarters.

53-54. There were *Gopuras* on every gateway with the characteristic features of steps (or storeys). The annular space between the iron enclosure and the bronze enclosure, O Pot-born sage, was a big park with various trees. Whatever *Udbhijja* (sprouting and germinating species i.e. plants and trees etc.), (was in the world) was also there.

55. There were thousands of trees with perpetual blossom flowers and fruits. They possessed the splendour of tender sprouts for ever. They were endued with perpetual fragrance.

56-64. There were thousands of trees[84] such as mangoes, *Kaṅkolaka* (a plant with waxy aromatic berries, Piper cubela), *Lodhra* (Symptocos racemosa Roxb), *Bakula* (Mimusops elengi), *Karṇikāra* (Cassia fistula Linn), *Śiṁśapa* (Dalbergia sissoo Roxb), *Śirīṣa* (Acacia sirissa), *Devadāru* (Himalayan cidar) *Nameru* (Elaeocarpus ganitrus), *Punnāga Nāgabhadra*, *Mucakunda* (Pteropermunt suberifolium), *Kaṭphala* (*Kayphal* in marathi, for description MW.), cardamons, cloves *Takkola* (Pimenta acris), camphor trees, *Pīlu* (Salvadora persica), *Kākatuṇḍa* (the dark Agallochum), *Śālaka* (N. of a tall tree), *Asana* (the tree Terminalia tomentosa), *Kāñcana* (a plant akin to Premna spinosa), *Āra* (a kind of plant), *Lakuca* (Artocarpus lacucha—a kind of bread fruit tree), Jack-fruit tree, *Hiṅgula*, *Pāṭala* (Bignonia suaveolens—tree bearing trumpet flowers), *Phalinī* (a species of plant *Priyaṅgu*), Twisted Ficus oppositifolia, *Gaṇikā* (= sākuraṇḍa, N. of a plant), *Bandhujiva* (Pentapetis phoenicea—a plant with red flower) Pomegranates, *Aśvakarṇa* (the tree Vatica roburta, has leaves like horses-ears) *Hastikarṇa* (Butea frondosa) *Campaka* (the campaka tree *Cāpta* in Marathi) *Kanakadruma* (a thorn apple and many such plants like Carria sophora) *Yūthikā* (a kind of Jasmine), *Tālaparṇī* (Anethum graveolens), *Tulasī* (the holy basil plant), *Sadāphalā* (Ficus glomerate, or coconut tree), Palmyras, *Tamāla*, *Hintāla* (a variety of Palm), data Palms, Saccharum sara (used for arrows), a *Barbura* (a species of Ocimum villosum), sugarcane, different species of trees of Ficus, genus, Cordia latifolia, Terminalia belerica, the yellow myrobalan trees, *Avākpuṣpa* (trees with blossom turned downwards, *Ghoṇṭālī* (the jujube tree), varieties of plants with heavenly perfumes, the marking-nut plants, *Khadira* (Acacia catechu), *Śākhoṭa* (Trophis aspera), sandal trees, aloe wood trees, *Kālaskandha* (Diospyros embryopteris), Tamarind trees, Banyan trees, varieties of racemosa, Terminalia arjuna, Ficus religiosa, Śamī trees, Dhruva trees, *Rucaka* (the citron tree), *Kuṭaja* (Wrightia antidosenterica), *Saptaparṇā* (Alstonia scholaris) *Kṛtamāla* (Trees cassia fistula), *Kapittha* (Feronia elephantum), *Tintiṇī* (Trees with sour fruits) and thousands of other trees.

65. For the sake of causing and enhancing the romantic feelings of the Goddess, the specialities of all the different blossoms were present on those trees. There were excellent trees of various heights.

66. Within the bronze enclosure, at a distance of seven Yojanas, there was the square-shaped copper enclosure. It was seven Yojanas in height.

67-69. The space in between these two is called *Kalpavāṭikā* (a park of *Kalpa*, i.e. wish-yielding tree). Those trees bore abundant fruits which were exquisite with golden outer rinds and which had seeds like precious stones and gems emitting the fragrance of camphor. Divine yellow (silk) garments were the tender sprouts and shoots on their branches. Nectar was the honey juice exuding from them and ornaments were their flowers. There were many such glorious wisḥ-yielding trees there.

70. This is the second chamber named *Kalpavāpī* (? *Kalpavāṭī*—N.). Within the copper

[84] The botanical terms for plants mentioned here are taken from MW.

enclosure was the Nāgaśālā (v. 1. *Sīsa-śālā*, tin or lead enclosure).

71. The place in the oblique direction situated in between these two extended to seven Yojanas. The park there-in was *Santānavāṭī* having the same shape and features as *Kalpavāpī* (*Kalpavāṭī*).[85]

72. The space in between them is called *Haricandanavāṭikā*. It is of the same shape and features as Kalpavāṭi and was full of fruits and flowers.

73. In all these enclosures the arrangement of doorways, *Gopuras* and the crowns on their tops was as before.

74-75. The measurement of the openings in the *Gopura*. and that of every doorway and door panels was also the same as before. Within the brass enclosure (Ārakūṭa). If the reading *Nāgaśālasya* is taken—the lead (tin) enclosure) and seven Yojanas from it was the enclosure made of five metals and it was of the same (size and) shape as the previous one. The space in between them is called *Mandāradrumavāṭikā* (a garden of Mandāra trees).

76. Within the enclosure of five metals and seven Yojanas from it, it is said, was the enclosure of silver endowed with, all the characteristic features mentioned before.

77. The space in between them is called *Pārijātadrumavāṭikā* (Garden of Pārijāta trees). It was filled with divine fragrance and it shone with heavily laden fruits and blossoms.

78. Within the enclosure of silver was the golden enclosure. It was said to be extending to seven Yojanas. It was rendered splendid by means of doorways as before.

79. The space in between them is said to be *Kadambataruvāṭikā* (a garden of Kadamba-*Nuclea* trees). There were many divine Nīpa (Kadamba) trees two Yojanas in height.

80-81. Liquor flowed down from them always. Those trees sparkled on account of plenty of closely blossomed flowers. Those Nīpa trees from the garden yielded a splendid liquor named *Kādambarī* which yields pleasure even to Yoginīs and which appealed to Mantriṇī always. They had excellent shade. They had plenty of leaves and shoots. The spaces between the trees were always filled with the humming sounds of swarms of bees eagerly desirous of fragrance.

82-84. The beautiful mansion of Mantranāthā was there itself. In the intermediate points of the quarters beginning with South-East (i.e. S. East, S. West, N. West and N. East) four lofty mansions were built by the primordial Architect. The extent (area) of each of them was five Yojanas by five Yojanas. Their situation was in the shape of a square. In the other intermediate points of quarters there were Priyaka trees (i.e. Nīpa). This is glorified as the city of abode of Śyāma.

85-86. There was another city for the stay of the army in the region of Mahāpadmāṭavī. If her residence too were to be there itself, many Yojanas away it would have been impossible for Mantriṇī to serve Śrīdevī every day. Hence, in the vicinity of the Cintāmaṇigṛha too, a mansion of Śrīmantranāthā was built by the architect of Devas as well as by Maya.

87. What person even if endowed with two thousand tongues will be able to describe the so many (innumerable) good points of the mansion of Mantriṇī Devī in Śrīpura.

88. The honoured daughters of Mātaṅga sport about and sing here with the lute of sweet notes, whose eyes have become reddish on account of (imbibing) the tinge called Kādambarī.

---

[85] The five trees in Paradise are: Kalpavṛkṣa, Mandāra, Pārijāta, Santāna and Haricandana (yellow Sandal). There are parks or gardens of each of these celestial trees in the text.

Agastya enquired:

89. Who is this sage called by the name Mātaṅga?[86] How is it that his daughters perpetually serve Mantraṇīnāthā though they are lazy and slow due to intoxication by means of liquor?

Hayagrīva said:

90. There was a great ascetic, a mass of austerities (as it were) named Mātaṅga. He was richly endowed with great prowess. He was keenly interested even in creating a world.

91-93. By means of his intellect invigorated by the power of penance, he could press his power of command into service everywhere. His son Mātaṅga of courageous mind propitiated Mudriṇī (the deity having the signet ring) Mantrīnāyikā, by means of severe austerities. On being served for a long time by the son of sage Mataṅga, Mantriṇī went over to him and commanded him "Choose your boon". Mātaṅga the most excellent one among the sages, the storehouse of penance said to Śyāmalāmbikā who manifested herself before him.

Mātaṅga the great sage prayed:

94. O Goddess, merely by remembering you all the Siddhis beginning with Aṇimā (minuteness) and all other glorious assets and powers have been realised by me.

95. O Mother, in all the three worlds there is nothing which I have yet to attain because I have realised all desires and I have been fortunate enough to remember your activities always in my memory.

96. Still, your presence here shall not be fruitless. I shall request for only this, O Mother. Fulfil this boon.

97. Formerly, I had intimate association with Himavān, being friendly with him and cracking jokes with him. Playful and haughty he swaggered with words improper to be uttered.

98. "I am the father of Gaurī", so boasted he. That statement was not liked by me, because he had more of good things in him.

99. When two friends have the same quality (and position) and if one of them gets something more for any reason, it is natural for the other to covet the same.

100. Though I have realised all my desires yet O Mantriṇīnāthā, I have performed penance to get the glory of being the father of Gaurī. Hence be my daughter.

101. Thereby and undoubtedly you will become well known through my name".

On hearing these words uttered by Mātaṅga, the great sage, she said, "So be it" and vanished. The sage became pleased.

102. In the course of a dream, she gave the great sage Mātaṅga, with great joy, a bunch of Tamāla flowers as ornaments for the ears.

103. Due to the power of that dream, the wife of Mātaṅga named Siddhimatī conceived Laghuśyāmā in her womb.

104. Since she was born of him, she is glorified as Mātaṅgī. She was called Laghuśyāmā, because Śyāmā was her root cause.

105. Crores and crores of beautiful daughters of Mātaṅga along with the groups of Laghuśyāmā, Mahāśyāmā and Mātaṅgī attained the status of subsidiary Śaktis and they serve *Priyakapriyā* (Mantriṇī fond of Kadamba i.e. Nauclea cadamba).

106. Thus the origin of daughters of Mātaṅga has been mentioned, O Pot-born sage. So also the seven chambers, the enclosures made of iron etc. are mentioned.

---

[86] This Mātaṅga sage is Lalitā's devotee and is different from the one in VR or referred to in PE, pp. 492-93.

CHAPTER 32

Manifestation of the Guardian Deities.

Summary: Manifestation of the guardian deities of the seven chambers of Tripurā in Śrīnagara.

Note: Though the present chapter proposes to enumerate the guards of seven chambers, actually, only two—Mahākāla in *Mahā-Kāla-Cakra*, (vv. 7-41) the protector of the first garden and the Cakra of Vasanta (vv. 44-60) are described fully. Thus every season—Grīṣma (Summer), Varṣā (rainy season) etc. have their *cakras* and the duty of protecting the gardens or parks in the remaining enclosures (vv. 58-66). Thus (Mahākāla + 6 seasons=) seven guards are appointed to these seven enclosures.

Agastya said:

There are deities guarding the seven enclosures beginning with that made of iron. O wise one, mention their names, so that my doubts can be cleared.

Hayagrīva said:

2. Mahākāla, the devourer of the worlds, having a dark-coloured body stays, O Pot-born sage, in the great garden of many trees.

3. He wears a dark-coloured jacket. His eyes are red on account of intoxication. He continuously drinks the tonic beverage called the universe with which the cup of cosmic egg is filled.

4. Seated in his throne of the nature *Kalpāntakalana* (comprehending the end of Kalpa), he looks at Mahākālī whose complexion is as dark as the cloud and who has become tender-hearted, due to the action of the God of Love.

5. He constantly meditates on Lalitā. He is even eager to worship Lalitā. Through devotion to Lalitā, he enhances his longevity. He is served by the servants the most important among them being Kāla and Mṛtyu.[87]

6. Mahākālī and Mahākāla carry out the orders of Goddess Lalitā. They stay in the first path (enclosure). They seize and impel the entire universe.

---

[87] The concept of Time has two aspects in this Purāṇa (i) as the destroyer of every thing and (ii) the calculator or enumerator. The so-called *Kālacakra* represents this complex concept. The Tantric outline of the Cakra—with Mahākāla as the centre and the figures of a triangle and a Pentagon and Lotuses with sixteen and eight petals—appears mystical. But the contents are descriptive of the concept of Kāla: Thus the three *Sandhyās* (twilights) are the Śaktis, in the triangle; parts of the day from dawn to noon are the Śaktis in the Pentagon, days and nights and the special days such as the full moon and new moon days are the Śaktis in 16 petals while units of time such as *Kāla Kāṣṭhā* etc. are the 16 Śaktis in the petals while names of years in Vedas are the 8 petals of another lotus.

Kāla or Mahākāla as the presiding deity of this Cakra occupies the central position and is depicted as deterrent, black-coloured, inebriated and boisterous with a suitably terrific spouse Mahākālī.

Kālacakra:

7. The *Kālacakra* (circle of Mahākāla) of Mātaṅga (?) forms his seat. It has four *Āvaraṇas* (outer coverings) and is rendered beautiful with the *Bindu* (point) at the centre.

8. The four *Āvaraṇas* are (1) triangle, (2) pentagon, (3) lotus of sixteen petals, (4) lotus of eight petals or spokes (radii). Mahākāla is in the centre.

9. In the (vertices of the) triangle three great deities, the Śaktis of Mahākāla, viz.: *Mahākālī*[88], *Mahāsandhyā* (great dusk) and *Mahāniśā* (great night) are stationed.

10. There itself in the vertices of the Pentagon are stationed the five Śaktis, viz.: *Pratyūṣa*, (Dawn), *Pitṛprasu* (Twilight) when Pitṛs are abroad), *Prāhṇa* (Fore-noon), *Aparāhṇa* (Afternoon), *Madhyāhna* (Noon).

11-13. Then, O Sage, listen to the Śaktis stationed in the lotus of sixteen petals. They are the various parts of time such as *Dina* (Day), *Niśā* (Night), *Tamisrā* (Dark Night), *Jyotsni* (Moon light Night), *Pakṣiṇī*, *Pradoṣā*, *Niśīthā*, *Praharā*, *Pūrṇimā*, *Rākā*, *Anumati*, *Amāvāsyā*, *Sinīvālī*, *Kuhū*, *Bhadrā*, the sixteenth *Uparāgā*. These are remembered as the sixteen Śaktis stationed in the sixteen petals.

14-17. (The units of Time, such as) *Kalā*, *Kāṣṭhā*, *Nimeṣa*, *Lava*, Kṣaṇa, Truṭi, *Muhūrta*, *Kutapa*[?], *Horā*, *Śuklapakṣa*, *Kṛṣṇapakṣa*, *Ayana, Viṣuva*, the thirteenth. *Saṁvatsarā*, *Parivatsarā* and *Iḍāvatsarā*—these are remembered as the Śaktis stationed in the lotus of sixteen petals.

Years forming a yuga in Vedic works such as *Iḍvatsarā*, *Induvatsarā* (N. *Udvatsara*), *Avatsarā* and *Tithi*, *Vāra*, *Nakṣatra*, *Yoga* and *Karaṇa*—these Śaktis are stationed in the lotus with eight petals.

18. *Kali*, *Kalpa*, *Kalanā* and *Kālī*, these four are the doorkeepers of the shining *Kālacakra*.

19. All these deities of Mahākāla are the wives of Kāla. Due to intoxication, they have laughing faces. They hold goblets of red lustre filled with liquor. They are dark-complexioned.

20. They are always absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā. They serve Mahākāla seated in *Kālacakrāsana*.

21. Then, O Pot-born sage, the (guard) of Kalpakavāṭī is Vasanta—the spring season: (Vasanta) of great splendour, the favourite servant of Lalitā.

22. He is seated on a flowery throne. He is reddened due to intoxication by the liquor extracted from the honey of flowers. Flowers are his weapons and ornaments. He appears splendid with a flowery umbrella.

23. Madhuśrī and Mādhavaśrī—these two deities are the wives of that shining lord (Vasanta)[89]. Both of them are inebriated through the spirituous liquor extracted from flowers. They are ardently desirous of the God of Love having flowers for his arrows.

24. The defender of Santānavāṭikā is *Grīṣmartu* (the summer season) of fiery eyes. He is the servant of Lalitā, continuously carrying out her commands.

25. *Śukraśrī* and *Śuciśrī* are remembered as his two wives.[90]

---

[88] Mahākālyā (great dawn).

[89] The season spring consists of two months *Madhu* (Caitra) and *Mādhava* (Vaiśākha); Naturally *Madhuśrī* (the Beauty of Caitra) and *Mādhavaśrī* (the beauty of Vaiśākha) are his wives.

[90] The season summer (*Grīṣma*) consists of two months *Śukra* (or Jyeṣṭha) and *Śuci* (or Āṣādha). Hence his two wives are *Śukraśrī* and *Śuciśrī* (the beauties of these two months).

Haricandanavāṭī, O Sage, is occupied by *Varṣartu* (the rainy season).

26-28a. That *Varṣartu* has great splendour. Lightning-streaks are his tawny eyes. He is highly resonant with thunderbolt as his boisterous laughter. He has haughty clouds for his vehicle. He is covered with clouds like coats of mail. He holds a jewel-set bow. He is absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā. He is, O conqueror of Vindhya, one who gives great delight to all the three worlds.

28b-29. His Śaktis are said to be twelve, viz.[91] *Nabhaśrī*, *Nabhasyaśrī*, *Svarasā*, *Svara-* (N. *Sasya*)-Mālinī, *Ambā*, *Dulā*, *Nirali* (N. Sarasā), *Abhrayanī*, *Meghayantrikā*, *Varṣayantī*, *Cibuṇikā* (N. of a star in Kṛttikā) and *Vāridhārā*. They shower rain. They have eyes reddened due to inebriation.

30-32. Along with those Śaktis, *Varṣartu* (the Rainy Season) always worships Lalitā, the supreme goddess, with clusters of flowers raised by himself. He repeats her names. He adorns the countries of I he devotees of Lalitā by means of his wealth. He always torments the land of her enemies by means of drought. Such is the rainy season, the servant of the Goddess.

33. *Śaradṛtu* (the Autumn) stays permanently in the grove of Mandāra trees and protects that chamber. He is splendidly glorious. He delights the mind of the world.

34. *Iṣaśrī* and *Ūrjaśrī*[92] are the beloved ones of that season. They gather water and with clusters of flowers raised by himself, he worships the Empress, the consort of Śrī Kāmeśvara.

35-36. *Hemantartu* (Season *of* early winter) of great splendour has his physical body as cool as snow (cool on account of snow). His face is always delightful. He is the favourite servant of Lalitā. By means of clusters of flowers raised by himself, he worships the supreme goddess (*Parameśvarī*). He defends the park of Pārijāta. He subdues even fire. *Sahaḥśrī* and *Sahasyaśrī* are his two excellent consorts.[93]

37-39. The guard of the grove of Kadamba Trees is *Śiśirartu* (the season of winter) of cool features, O excellent sage born of pot. Therefore, the entire surface of the land of that chamber is rendered cool by him. Therefore, Śyāmā, the deity residing there is also of cool nature and features. His two excellent consorts are *Tapaḥśrī* and *Tapasyaśrī*.[94] Along with them he worships Lalitā, the mother who sanctifies the universe.

***Agastya said*:**

40-42. O Gandharvavadana (Hayagrīva) O glorious one, among the seven chambers (and parks) consisting of different kinds of trees Mahākāla, the guardian of the first Park has been heard by me. His Cakra (wheel or group) has been glorified by you as having four outer coverings. It is also heard from you that the guardianship of the Kalpaka and other parks belonged to the six seasons. But the deities of the *Cakra* are not heard (in respect of the seasons). Hence, re-

---

[91] In the list of Śaktis of the Rainy Season (*Varṣartu*) the first two are the names of the Month *Nabhas* (Śrāvaṇa) and *Nabhasya* (Bhādrapada) which constitute the Rainy season. Others are the deified natural phenomena in the rainy season.

[92] Months *Iṣa* (Āśvina) and *Ūrja* (Kārttika) cover the season called autumn. Hence they are treated as his wives.

[93] *Sahas* (Mārgaśīrṣa) and *Sahasya* (Pauṣa) are the months which constitute the season *Hemanta*. Hence these months are given feminine forms and are said to be his spouses.

[94] The months *Tapas* (Māgha)and *Tapasya* (Phālguna) form the season called *Śiśira* and hence they are treated as the wives of the season *Śiśira*.

count in the proper order the protecting deities (*Āvaraṇa* deities) of the outer coverings of the *Cakra* of Vasanta and others, since O Holy Lord, you are omniscient and great.

Hayagrīva said:

43-45. Listen, O excellent sage, to the (enumeration of deities stationed in different *Cakras* (mystical circles). *Kālacakra* has been mentioned before. *Vasantacakra* (the mystical circle of spring season) is being described. It has seven outer coverings, viz.: (1) Triangle, (2) Pentagon, (3) Lotus with eight petals, (4) Lotus with sixteen petals (? Spokes), (5) Lotus with ten petals, (6) The same and (7) a square. In the centre of all, the deity of the spring season, of great brilliance is stationed in the *Bindu* (point) of the Cakra.

46-48. Both the consorts *Madhuśrī* and *Mādhavaśrī* are seated on his lap. *Vasantartu* (has four hands). With two of his hands he holds fast the breasts of his consorts, one of the breasts of one with one hand and one of the breasts of the other with the other hand. With the other pair of his hands, he holds the goblet of wine rendered fragrant with flowers and a piece of meat. The mental representation of the persona] figure of all the *Ṛtus* (Seasons) should be carried out in this manner, O suppressor of Vindhya. In the course of mental representation of *Varṣartu* (Rainy season), it should be known that the first two *Śaktis* (viz.: *Nabhaḥśrī* and *Nabhasyaśrī) arc* seated on his lap and the other (ten) arc close to him.

49-56 Now listen to the enumeration of deities stationed in the circle of Vasanta. (There are altogether sixty of them, thirty are Tithis pertaining to *Madhuśrī* and thirty (*Tithis*) pertaining to Mādhavaśrī). The deities (of Madhuśrī) are Madhuśuklaprathamikā, Madhuśukladvitīyā, Madhuśuklatṛtīyā, Madhuśuklacaturthikā, Madhuśuklapañcamī, Madhuśuklaṣaṣṭhikā, Madhuśuklasaptamī, Madhuśuklāṣṭamī, Madhuśuklanavamī, Madhuśukladaśamī, Madhuśuklaikādaśī, Madhuśukladvādaśī, Madhuśuklatrayodaśī, Madhuśuklacaturdaśī, Madhuśuklapaurṇamāsī, Madhukṛṣṇaprathamā, Madhukṛṣṇadvitīyā, Madhukṛṣṇatṛtīyā, Madhukṛṣṇacaturthī, Madhukṛṣṇapañcamī, Maḍhukṛṣṇaṣaṣṭhī, Madhukṛṣṇasaptamī, Madhukṛṣṇāṣṭamī Madhukṛṣṇanavamī, Madhukṛṣṇadaśamī. O suppressor of the Vindhya, Madhukṛṣṇaikādaśī, Madhukṛṣṇadvādaśī, Madhukṛṣṇatrayodaśī, Madhukṛṣṇacaturdaśī, and Madhvamā (vāsyā). These are to be known as the Śaktis (of Madhuśrī).

57-58. In this manner, there are thirty other Śaktis stationed above Mādhavaśrī beginning with *Śuklapratipat* (i.e. *Mādhavaśuklaprathamā* etc.). These two together numbering sixty are well known as *Vasantaśaktis*.

59-61.[95] The seats of sixty deities in the seven outer coverings (*āvaraṇa*) of *Vasantacakrarāja* should be worshipped in the *Cakra* in accordance with the injunctions with their respective Mantras. There are sixty deities stationed in those sixty *Bhūmis* (seats). They are to be worshipped separately with their respective Mantras by the *Sādhakas* (Aspirants of spiritual enlightenment).

Such is the *Vasantacakra*. The same is the case in the other three[96]. But the deities are different according to the difference of *Śukraśrī*, *Śuciśrī*,

[95] *Vasanta-Cakra* (vv. 49-60) is said to have sixty deities abiding in it. But the deities are different *Tithis* of the bright half and of the dark half both of Caitra and Vaiśākha which constitute the season *Vasanta* (*Cakra*). Similar *Cakras* for the remaining seasons (*ṛtus*) each having sixty deities (15 *tithis* of bright half +15 *tithis* of the dark half per month. A season consists of two months. Hence 30 Tithis per month * 2 months constituting the season =60 Śaktis.)

[96] The reading *Ca triṣu* is wrong. N. 28.176 reads *Cartuṣu* (*Ca ṛtuṣu*) 'and in other seasons'.

etc. Thus there are gloriously splendid sixty Śaktis in the *Grīṣmacākra*.

62-63. In the same manner (understand) the different (*Śaktis*) belonging to *Nabha* and *Nabhasya* in the circles *Varṣācakra* etc. There are sixty *Śaktis* in each of the *Cakras*. Afraid of making the description voluminous, I am refraining from enumerating them.

64. These are the Śaktis pertaining to the *Ṛtus* (Seasons). They bestow happiness on the devotees of Lalitā. They are absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā.

65-67. They move about, in the *Cakras* of *Kalpavāṭikā* etc. They are lazy and gracefully slow due to inebriation. They propitiate the Great Goddess Lalitā through the honey produced in their own respective flowers.

All of them together number three hundred and sixty. In the same manner there are deities, the guardians in the seven enclosures.

They are being recounted to you by mentioning the names also since you have asked. I shall take up the cases of other enclosures also to complete the description. Listen attentively. I shall give details and names of *Śaktis* also.

CHAPTER 33

Seven Chambers Beginning With Topaz.

Summary: Seven Chambers beginning with Topaz rampart and ending with the rampart of Pearls.

Note: This chapter describes the seven concentric chambers or enclosures built of precious stones—each enclosure built exclusively of the following precious stones—Topaz and gold, rubies, *Gomeda* (a gem of four colours found in the Himalayan region), diamonds, *Lapis Lazuli*, Sapphires and Pearls. One wonders whether pearls were regarded more valuable than diamonds, sapphires in those days. The special feature of these enclosures was the uniformity in colour etc. of the Plant world, nay even of water, birds etc. in each enclosure; thus in describing the diamond enclosure, the water of river Vajrā is to liquefy diamond and those who drink *it* have adamantine Physique (vv. 29-31). Wine flows liberally in Lalitā Māhātmya and the residents of these whether Siddhas, Śaktis etc. are inebriated but are devotees of Lalitā, repeat her Mantra, epithets etc.

Hayagrīva said:

The characteristic features of seven enclosures built by the artisans have been recounted. Now the enclosures studded with jewels and precious stones are being glorified. Listen attentively.

2. The intervening space between the enclosure of gold and the enclosure of Topaz is mentioned to be only seven Yojanas.[97]

3. It is there that the Siddhas and Siddha-women sport about in their excitement due to inebriation, with tasty juices, tonic beverages, swords and cosmetic ointments applied to the feet.

4. They are endowed with devotion to Lalitā and please the great people. They stay there and imbibe different kinds of juicy liquor.

5. The arrangements of the doorway of enclosures built of topaz and other gems, are as before. The panels of doors, bolts and *Gopuras*, it should be known, are made of topaz etc. sparkling like the moon and the sun at the height of their lustre.

6. The space in between the circular golden rampart and that of topaz is also remembered as made of topaz.

7. In all the great enclosures and chambers described subsequently, the birds and lakes have the same uniform colour.

8-9. The waters of the rivers are also of the same colour. The bejewelled trees too have the same colour. Those among the Siddha castes who had formerly worshipped the Goddess in diverse ways and had passed away are born as the Siddhas here, along with their women. They repeat the Mantras of Lalitā and they are exclusively devoted to the procedure of worship of Lalitā. All of them devoutly repeat the names of Goddess Lalitā.

[97] vv. 2-9 describe the enclosure of gold and topaz. The residents of this enclosure are Siddhas (male and female).

10. Within the great enclosure of topaz and seven Yojanas from it is the square enclosure made of ruby.[98]

11. The ground too is paved with rubies. *Gopura* and other structures also are made of rubies. It is there that those who formerly stayed in the region of Cāraṇas and had subsequently attained Siddhis due to the destruction of former bodies, stay serving the lotus-like feet of the Great Queen;

12. Womenfolk of the Cāraṇas have beautiful limbs. They are desirous of getting inebriated. They frequently sing the musical compositions eulogising Goddess Lalitā.

13. There itself, they occupy the platform amongst the *Kalpa* (wish-yielding) trees. They move about along with their husbands and drink sweet wine.

14. Within the great enclosure of rubies and seven Yojanas from it, is the great enclosure of the gem called *Gomeda*[99] (a gem from Himālayas, of four colours).

The extremely lofty chamber of diamonds with the ground paved with diamonds, is in between them.

15. It is there, O Pot-born sage, that the leading Gandharvas who had worshipped the Goddess in their previous births stay along with the groups of celestial damsels.

16. By means of notes on the lutes, they sing about the good qualities of the Empress. They take excessive interest in the sole enjoyment of amorous pleasures. Their bodies resemble the body of the God of Love. They are gentle-natured. They have great devotion toward? Śrīdevī.

17. The chamber of Gomeda gem is of the same shape and features as the previous one. In the middle of it there are crores of Yoginīs and Bhairavas. They serve Mother (Goddess) *Kālasaṅkarṣaṇī* there with devotion.

18-22. Within the great enclosure of Gomeda gems, seven Yojanas from it, live the celestial damsels such as Urvaśī, Menakā, Rambhā, Alambuṣā, Mañjughoṣā, Sukeśī, Purvacittī, Ghṛtācī, Kṛtasthalā, Viśvācī, Puñjikasthalā, Tilottamā and other celestial harlots like them. Along with the Gandharvas they drink fresh liquor from the Kalpa-trees. They meditate upon Lalitādevī again and again. In order to enhance their own great fortune, they repeat her Mantra. All the Apsaras ladies originating from fourteen places stay there itself worshipping the Goddess with joyous minds.

Agastya enquired:

23. O Holy Lord, recount the fourteen sources of origin of those *Apsaras* (celestial damsels), O highly intelligent one, O great storehouse of all lores.

Hayagrīva replied:

24-26. The heart of Brahmā, Kāma, Mṛtyu, Ūrvī (the Earth), the Wind God, Sun's, Moon's rays, Vedas, the Fire God, lightning, nectar, daughter of Dakṣa and water.[100] Learned men consider these as the causes of birth of divine harlots, with dazzling riches of blessedness and grandeur. Along with the Gandharvas all these worship goddess Cakriṇī.

---

[98] vv. 10-13 describe the enclosure of rubies. It is inhabited by Cāraṇas.

[99] vv. 14-26 describe the enclosure of Gomeda. It is populated by crores of Yoginīs and Bhairavas. Its special feature is the residence of Apsaras (heavenly courtesans) and Gandharvas all drunkards but meditate upon Lalitā. vv. 24-26 enumerate the fourteen sources of origin of these divine damsels.

[100] Thirteen sources are enumerated here. The Ocean of Milk is the fourteenth source.

27. The Kinnaras and the Kimpuruṣas, O Sage, have resorted to the region of diamond.[101] They are accompanied by their womenfolk and they are maddened with inebriation.

28. They get rid of all their sins by repeating the Mantra of the Empress (Lalitā). O Pot-born sage, they stay there dancing and singing.

29-30. There itself, on the ground studded with diamonds flows the river Vajrā, O Sage. It shines with trees on either bank, thickly grown and having the form and features of diamonds. The sand particles of this river are solely diamond pieces. Verily, the water is liquefied diamond. That sanctifying river flows all round that region.

31. Those excellent men who are devotees of Lalitā Parameśānī and drink its water, attain adamantine physical bodies, O Pot-born sage. They become long-lived and free from sickness.

32. When the thunderbolt hurled by him was dissolved and melted by Bhaṇḍāsura, Śatakratu (Indra) performed penance with great devotion towards Vajreśī.

33.The Goddess rose from its waters, gave the thunderbolt to the enemy of Vala (i.e. Indra) and vanished once again. Gratified thereby he too went back to the heaven.

34. Within the enclosure of diamond and seven Yojanas from it is the lofty Vaidūryaśālā (Enclosure of Lapis Lazuli.[102]). It has *Gopuras* as mentioned before. The land there is also made of Lapis Lazuli. It has sparkling features.

35. Those residents of Pātāla who had been aspirants for spiritual enlightenment and worshippers of Śrīdevī reside there in the forms of Siddhas with abundant happiness.

36-38. Śeṣa, Karkoṭaka, Mahāpadma, Vāsuki, Śaṅkha, Takṣaka, Śaṅkhacūḍa, Mahādanta, Mahāphaṇa and many other Nāgas like these stay there. So also their womenfolk. The class of virtuous and devout Daityas, the chief of whom is Bali, stays there along with the Nāgas as well as its own women folk. They habitually repeat the Mantras of Lalitā. They are initiated in the sacred lore of Lalitā. They are the perpetual worshippers of Lalitā. Thus the Asuras and serpents reside there.

39. There, in the chamber of Lapis Lazuli, the rivers have icy chill waters. The waters in the lakes have sparkling lustre free from dirt. The lakes are adorned with cranes, swans and lotuses.

40. The mansions are divine and embellished with Lapis Lazuli gems. Those serpents and Asuras play there along with their womenfolk.

41. Within the great enclosure of Lapis Lazuli and seven Yojanas from it, there is the enclosure of sapphire like another circle.[103]

42. The ground in the middle of it, O Sage, is paved with sapphire gems. The rivers there are sweet and the lakes pleasantly cool. There are different kinds of tasty and juicy objects of pleasurable enjoyment.

43. Those people of earthly world who had attained mastery over Lalitā's Mantra attain the chamber of sapphire on giving up their bodies and stay there.

44-46. They enjoy divine objects in the company of their womenfolk. They drink sweet wine and dance with great devotion. They sport about in those lakes and rivers, O Pot-born sage, in beautiful bowers and arbours and mansions of great prosperity. They repeat the names of Śrīdevi al-

---

[101] vv. 27-33 describe the enclosure of diamonds. Its residents are Kinnaras and Kimpuruṣas.

[102] vv. 34-40 describe the enclosure of *Lapis Lazuli*. It is inhabited by the denizens of Pātāla viz. great Nāgas like Śeṣa, Karkoṭaka, Bali and pious Daityas.

[103] vv. 41-49 describe the Enclosure of Sapphire.

ways and recite her good qualities. Those highly fortunate people reside there surrounded by their women.

47. When their Karmans become exhausted they go back to their human bodies on the earth. Induced with the previous *Vāsanā* (imprints of former actions) they once again worship Cakriṇī. Again they go to the great enclosure of sapphire in Śrīnagara.

48-49. On account of continued contact with that region, O Sage, men are always endowed with dark emotions and feelings arising from *Rāga* (attachment) and *Dveṣa* (hatred). Those who gain knowledge and wisdom, those who devoid of adverse effects of mutually opposed pairs and those who have subdued their organs of sense, O Sage, possess surprising powers and they merge into Maheśvarī.

50-53. Within the enclosure of sapphire and seven Yojanas away there is the enclosure of pearls. It has *Gopuras* as mentioned before. The ground in between the two, O Sage, is very pure and extremely refulgent. Everything is studded and set with pearls, very cool and highly pleasing. The great rivers Tāmraparṇī, Mahāparṇī, Sadāmuktāphalodakā and[104] others like them flow in that great region. On their banks live all those residents of Devaloka who, in their previous births had successfully practised the repetitions of the Mantra of Śrīdevī.

54. In the eight directions beginning with the East are the worlds of Śakra etc. with their doorways unitedly facing the pearl enclosure along its periphery.

55-56. To the East of the central region between the gateways of pearl enclosure and sapphire enclosure is the world of śakra and in the corner thereof is the site of the world of the Fire God (i.e. in the South-East). To the South is the city of Yama. There the Lord stays holding his staff and (moves about) everywhere repeating the Mantras of Lalitā. He is of impetuous and dreadful nature.

57. His assistant official Guha implements the Law and Order of Śrīdevī through the soldiers of Yama with Citragupta as their leader.

58-62. At the bidding of Śrīdevī of great prowess, O Pot-born sage, he makes the sinners fall into the terrible painful hells. The sinners are as follows: Those who are cursed by Guha, who commit vile deeds, who cause hatred to Lalitā, who show fraudulent devotion, who are fools, who are excessively haughty, who steal Mantras, who repeat evil Mantras, who possess evil lores, who resort to sins, who are atheists, who are habitually sinful, who aimlessly cause injury to living beings, who are hostile to women, who are disliked by the entire world and who give protection to heretics. O Pot-born sage, the hells into which they are cast are Kālasūtra, Raurava, Kumbhīpāka, Asipatravana, the dreadful Kṛmibhakṣa, Pratāpana, Lālākṣepa, Sūcivedha, Aṅgārapatana and many other painful hells like these.

63. To the West of it (i.e. in the South-West corner) is Nirṛti who holds a sword. Resorting to the Rākṣasa world, he worships Lalitā.

64-66. To the North of it (i.e. in the West) in between the two gateways, Varuṇa stays permanently resorting to the Vāruṇa world. He is excited and inebriated by tasting spirituous liquor. His limbs are fair and pure. His vehicle is fish (shark). He always repeats Śrīdevatā Mantra. He practises procedure of worship of Śrīdevī. With his nooses he binds those who dislike *Śrīdevatādarśana* (the philosophic system pertaining to

---

[104] The description of this inner-most enclosure is important. It mentions the fame of the river Tāmraparṇī for pearl-fisheries. The mention of the rivers of Tamilnād only confirms the author's native Province. It gives the distribution of eight quarters to traditional *Dik-Pālas* (guardians of the quartets) such as Indra, Agni, Yama etc. Under Yama's jurisdiction are hells which too are enumerated.

Śrī or Śrī Vidyā) and takes them down. He sets free all devotees from bondage.

67-69. In the corner North of it (i.e. North-West) is the world of Vāyu. It has great lustre. There are Siddhas, divine sages, others who practise (retention of) air and other Yogins the chief of whom is Gorakṣa[105] stay there. They have gaseous bodies. They have perpetual bliss and prosperity. They are eagerly devoted to the practice of Yoga. The glorious lord Māruteśvara stays there, O Pot-born sage, along with those mentioned before. He has great inherent strength. He has different forms, different in every respect.

70. The Śaktis of Mārutanātha[106] are three viz.: Iḍā, Piṅgalā and Suṣumnā. They are always lethargic in their inebriation due to wine.

71-74. He holds a flag in his hand. He is seated on his great vehicle, an excellent deer. He is absorbed in worshipping, eulogising, meditating upon and strictly adhering to the procedure of worship of Lalitā. He is surrounded by other Śaktis too with all their limbs filled with blissful sensations. That lord Māruta of great glory always performs the Japa of Cakriṇī. At the end of Kalpa, by means of his inherent strength, he reduces the three worlds including the mobile and immobile beings, to the state of power in a moment and delights himself thereby. In order to achieve the requisite strength, for the same, he worships and meditates upon the Goddess Laliteśvarī. He is adorned with all types of ornaments.

75. Kubera, the Lord of Yakṣas, of great lustre and glory, resides in Yakṣaloka situated to the East of his (Vāyu's) world. He is in the middle of the two gateways.

76. He is accompanied by Śaktis: Ṛddhi, Vṛddhi etc. nine *Nidhis* (treasures). By means of wealth and assets, he fulfils the desires of devotees.

77. Along with Yakṣīs of charming features and obedient activities, he worships Cakriṇī with different kinds of wine.

78. There are Yakṣa generals such as Maṇibhadra, Pūrṇabhadra, Maṇimān, Maṇikandhara and others like them in that place.

79. To the East of his world (i.e. North-East corner) is the world of Rudra of great prosperity. He is bedecked in very valuable jewels. He is the presiding deity.

80-82. He has fiery brilliance always due to wrathfulness. A big quiver is always kept fastened to him. He is always surrounded by many Rudras who are on a par with him, who have great inherent strength, who are efficient in maintaining the worlds, who have kept their bows well strung and who are stationed in the sixteen outer coverings. By means of h is faces, he continuously repeats the Mantra of Śrīdevatā. He is richly endowed with the practice of meditation. He is eager to worship Śrīdevī. The places near him are embellished by groups of many crores of Rudrāṇīs.

83. All of them have highly refulgent limbs. They are proud of their fresh youthfulness. They are engrossed in the meditation of Lalitā. They are perpetually lethargic in their inebriation due to wines.

---

[105] Mention of Gorakṣa or Gorakhanāth as 'the chief of Yogins' shows that Gorakṣa became a legend by the time of *Lalitā-māhātmya*. One wonders why his teacher Matsyendra is not mentioned as the pair Matsyendra and Gorakṣa is still indissolubly popular. The mention of Gorakṣa shows that this Māhātmya was composed after the 10th Cent. A.D.

[106] The epithet 'Nātha' to the Wind God shows the influence of Yogic Nātha Cult. Here instead of mentioning five Prāṇas as his Śaktis, the Yogic flow of breath in the right and left nostrils is noted as his Śakti. Even the chief officers of Lalitā are mentioned as 'Mantriṇīnāthā' and Daṇḍanāthā. This may be due to the influence of the Nātha cult.

84. The glorious Mahārudra who holds the trident is served by other Rudras, the chief among whom is Hiraṇyabāhu. He is accompanied by those Rudrāṇīs too.

85-86. With the tip of his trident, he pierces those persons who have neglected visiting Lalitā, who are haughty, and who are reproached by elderly people. He bums them by means of fierce fires originating from his eyes. He destroys their wives, children and servants. He is the great hero who obediently carries out the behest of Lalitā.

87. He stays thus in the extremely beautiful Rudraloka,

O Pot-born sage. The attendants of that Mahārudra, O Sage, are the Pramāthins.

88-96. These Rudras are numerous. Who is competent to enumerate them (in full)? There are thousands and thousands of Rudras over the earth. Those who stay in heaven are thousands and thousands. There are Rudras whose food is arrow, whose vital breaths are arrows and whose showers are arrows. They are brilliant. They have tawny eyes. They stay in the ocean and in the firmament. They have great prowess. They have matted hair and they hold wine goblets. They are blue-throated and red in complexion. They are above all living beings. They have arrows and *Kapardas* (Matted hair kept in the form of a crown). There are Rudras who pierce those people who drink wine in the vessels of their food. There are Rudras who act as chariots in the paths. There are Rudras residing in holy spots. There are others, thousands in number having *Sṛkas* (arrows) and *Niṣaṅgas* (quivers). Rudras have spread far and wide in all quarters spreading the commands of Lalitā. All of them are noble souls. They can bear three worlds in a moment. They are merciful and they protect those who are very clever in meditation on Śrīdevī, who regularly repeat the Mantra of Śrīdevī and who are the devotees of Śrīdevatā. They resort to the Cakra of sixteen outer-coverings in the enclosure with the rampart wall of pearls. They worship Mahārudra of great prosperity with his face blazing with fury. The chief among them is Hiraṇyabāhu.

CHAPTER 34

The Region of Śiva and of the Guardians of Quarters.

Agastya said:

What is that *Cakra* (circle) with sixteen outer coverings and with Rudra as the presiding deity?[107] Who are the Rudras stationed there? By what name are they glorified?

2. In which circular outer coverings and with which designation do they stay? O storehouse of mercy! Mention their names with their derivative as well as conventional meanings.

Hayagrīva said:

3. There the abode of Rudra is said to be made out of cluster of pearls. It is rendered splendid. It is five Yojanas long and five Yojanas wide.

4-6. It has sixteen outer coverings. It is very splendid and pleasing with a *Pīṭha* (stool, seat) in the middle. On that central *Pīṭha, O Sage*, Mahārudra sits permanently, blazing with anger and having bow ready strung. He keeps his hand always over it. He has three eyes. In the *Trikoṇa*[108] (Triangle and first covering) O Pot-born sage, three Rudras are mentioned (as seated), viz.: Hiraṇyabāhu, Senānī and Diśāmpati.

7-9a. The Rudras stationed in the hexagon are Vṛkṣā, Harikeśā, Paśupati, Śaṣpiñjara, Tviṣīmān and Pathīnāmpati.

The Rudras in the octagon are Babhruśā, Vivyādhi, Annapati, Harikeśa—upavītin, Puṣṭānāmpati, Bhava and Heti.

9b-11a. In the decagon the first one is Jagatāmpati the others are Rudra, Ātatāvin, Kṣetrapati, Sūta, Ahammanya (Ahantya in N.), Vanapati, Rohita, Sthapati and Vṛkṣāṇāmpati. These have kept their bows in readiness.

11b-14a. In the Duodecagon (Twelve-sided figure) the Rudras are Mantrī, Vāṇija, Kakṣapati, Bhavanti, (is the fourth), Vāgvibhu (is the fifth), Oṣadhīnāmpati (is the sixth), Uccairghoṣa, Ākrandayan, Patīnāmpati, Kṛtsnavīta, Dhāva and Sattvānāmpati. This is the fifth outer covering.

---

[107] As this verse suggests, this chapter (main portion at least) describes the *Cakra* of sixteen *Āvaraṇas* with Rudra (or Mahārudra) as the central, presiding deity. He is always alert with his bow. In the enclosing triangle are three Rudras viz. Hiraṇyabāhu, Senānī and *Diśām Pati*. The names of Rudras in different Āvaraṇas (sixteen in all) show the palpable influence of *Śatarudriya* from which they (i.e. the epithets) are borrowed and arranged around Mahārudra. The meanings of the names of different Rudras make it clear how the Rudra was given benevolent and malevolent epithets and as such the concept was complex in those times. Traditional duties of Trinity, of creation (Brahmā), maintenance (Viṣṇu) and destruction (Rudra) are a simplistic (and inadequate) presentation.

These Rudras stay in the North-East of the Pearl-chamber and protect the devotees of Lalitā (vv. 1-52)

[108] vv. 2-9 describe the enclosure of gold and topaz. The residents of this enclosure are *Siddhas* (male and female).

14b-15. The following should be known as the deities Rudras of the sixth outer covering, viz.: Sahamāna, Nirvyādhi, Avyādhīnāmpati, Kakubha, Niṣaṅgī, Stenānāmpati and Niceru[109].

16-19a. The following sixteen are the residents in the sixteen-spoked Cakra viz[110] Deity in the previous outer covering. The first is Paricara, Araṇyapati, Sṛkāviṣa, Jighāṁsanta, Muṣṇatāmpataya, Asīmanta, (*Aśimanta* in N.), Suprājña, Naktañcara Prakṛtīnāmpati, Uṣṇīṣī, Gireścara, Kuluñcānāmpati, Iṣumanta, Dhanvāvida, Ātanvāna, Pratipūrva, Dadhānaka and Āyacchata (Āyacchanta).

19b-22a. In the eighth outer covering there are eighteen sets of deities, viz.: Visṛjanta (those who forsake), Asyanta (those who throw), Vidhyanta (those who pierce), Āsīnā (those who are seated), Śayānā (those who are lying down), Yanta (those who go), Jāgrata (those who keep awake), Tiṣṭhanta (those who stand), Dhāvanta (those who run), Sabhyā, Samādhipā, Aśvā, Aśvapataya (lords of horses), Avyādhinya (devoid of sickness), Vividhyanta, Gaṇādhyakṣā, Bṛhanta (big ones) and Gṛtsa (O suppressor of Vindhya mountain).

22b-24. The following Rudras are the deities of the ninth outer covering:—

Gṛtsādhipatis, Vrātas, Vrātādhipas, Gaṇas, Gaṇapas, Viśvarūpas, Virūpakas, Mahāntah, Kṣullakas, Rathins, Arathas, Rathas, Rathapattyās, Senas, Senānīs, Kṣattāras, Saṅgrahītṛs, Takṣāṇa, Rathakāraka and Kulāla (various artisans are deified as Rudras).

25-28. The following are the Rudras in the tenth outer covering, viz.: Karmāras, Puñjiṣṭhas, Niṣādas, Iṣukṛdgaṇas, Dhanvakāras, Mṛgayus, Śvanīs, Śvānas, Aśvas, Aśvapatis, Bhava, Rudra, Śarva Paśupati, Nīlagrīva, Śitikaṇṭha, Kapardī, Vyuptakeśa, Sahasrākṣa, Śatadhanvā, Giriśa, Śipiviṣṭa, and Mīḍhuṣṭama.

29-32a. The following twenty-four Rudras are mentioned as occupying the eleventh *Cakra* (outer covering):—Iṣumān, Hrasva, Vāmana, Bṛhan, Varṣīyān, Vṛddha, Samṛddhi, Agrya, Prathama, Āśu, Ajira, Śīghra, Śibhyaka, Urmyāvasu, Anyarudra, Srotasya, Divya, Jyeṣṭha, Kaniṣṭha, Pūrvaja, Avaraja, Madhyama, Avagamya and Jaghanya. All of them are very mighty.

32b-35. The following twenty-six deities are remembered as stationed in the twelfth outer covering:—

Budhnya, Somyarudra, Pratisarpaka, Yāmyaka Kṣemya, Uvocava, Khalī, Ślokya, Āvasānyaka, Vanya, Kakṣya, Śrava, Pratiśrava, Āśuṣeṇa, Āśuratha, Śūra, Avabhinda, Varmī, Varūthī, Bilmi, Kavacī, Śruta, Sena, Dundubhya, Āhananya and Dhṛṣṇu. They have huge bodies. They are very mighty.

36-40a. Listen, O Sage, the following are the Rudras stationed in the thirteenth outer covering:

Prabhṛśas, Dūtas, Prahitas, Niṣaṅgins, Iṣudhimān, Yudhitakṣṇeṣu, Svāyudha, Sudhanvā, Stutya, Pathya, Kāpya, Nāṭya, Sūdha, Sarasya, Nādhamāna, Veśanta, Kupya (?), Avadhavarṣya, Avarṣya, Medhya, Vidyutya (?), Ighrī, Ātapya, Vātya, (?), Reṣmya (N), Vāstavya, Vāstupa, and Soma. All of them are very powerful.

40b-43. The following are mentioned as the Rudra deities in the fourteenth outer covering, O Sage:

Rudra, Tāmrāruṇa, Śaṅga, Paśupati, Ugra, Bhīma, Agrevadha, Dūrevadha, Hantā, Hanīyān, Vṛṣa, Harikeśaka, Tāra, Śambhu, Mayobhū, Śaṅkara, Mayaskara, Śiva, Śivatara Tīrthya,

---

[109] These are seven and so the outer covering may be a heptagon.

[110] The text *Adhaḥ parivaro* etc. should be *ādyaḥ paricaro* as in N.

Kulya, Pārya, Apārya, Prataraṇa, Uttaraṇa, Ātarya, Labhya, Ṣaṣṭha (?) (*Śaṣpya* in N) and Phenya.

44-48. The following thirty-two Rudra Devatās, O intelligent one, stay permanently in the fifteenth outer covering with their weapons

Sikatya, Pravāhya, Iriṇya, Prapathya, (O Sage), Kiṁśila, Kṣayaṇa (thereafter), Kapardī, Pulastya, Goṣṭhya, Gṛhya (as also), Talpya, Gehya, Kāṭya, Gahvareṣṭha, Urudīpaka (Hradayya in N.), Niveṣṭya, Pāntavya (Pāṁsavya in N.), Rathanya, (Rajasyaka in N.), Śukya (Śuṣkya in N.), Harīti, Alothas (Alohya in N.), Lopyas, Urya, Sūrmya, Payeya (Parṇa in N.), Parṇaśa, Vaguramāṇaka, Abhighnanāśidu (Abhighnan and Akkhidan in N.), Prakhidan, Kirika and Devānāṁhṛdaya.

49-51. In the sixteenth outer covering the following (four) blazing deities staying in the doorways in the East etc. worship Mahārudra:—Vikṣiṇatkas, Vicinvatkas, Nirhatanāmakas and Āmīvaktras. Thus Mahārudra is served by the thousands of Rudras stationed in the sixteen outer coverings. He carries out the behest of Lalitā. He stays there in the North-East corner of the pearl chamber for the prosperity of the worlds.

52. Enumerated in the Śatarudriya scripture, these Rudras of great strength protect day and night all those who are richly endowed with devotion to Lalitā. These (deities) put obstacles in the path of those who are not the devotees of Goddess Lalitā.

53. In this manner the guardians of the quarters, beginning with Śakra resort to the pearl-chamber and perform service unto Lalitā Parameśvarī.

54. Within the pearl chamber and seven Yojanas from it is the chamber of emerald.[111] It is four Yojanas in height.

55-57. It is rendered very splendid by means of the proper arrangements of the *Gopuras* etc. as before. Four Mansions belonging to Daṇḍanāthā are built there in the intermediate corners between the quarters beginning with southeast. They are as spacious and large as the abodes of Mantriṇī.

Those deities who were stationed on the steps of the leading chariot Giri Cakra during the great war with Bhaṇḍāsura stay here (always) alert and watchful. All the grounds here are well paved with rows of emerald stones. They are very splendid.

58-61. They are full of groves of golden palms. They are equipped in plenty by all the requisite things. There, all the deities have the same splendour and magnificence as Daṇḍanāthā. They move about, playfully whirling and shaking ploughshare and pestle. The Palmyra trees are innumerable. They are as wonderful and bright as fresh gold. Their trunks are a Yojana in height. They have very broad and large leaves. Their barks are golden. They are very glossy and smooth. They have good shade and they are fully laden with fruits. From the top to the root many pots of liquor are kept hanging down from those Palmrya trees. All these have been made by the artisans for pleasing Daṇḍanāthā.

62-64. Drinking the palm juice continuously, the Cakra deities Jṛmbhiṇī and others, the Bhairavas beginning with Hetuka, the seven *Nigraha* deities, Unmattabhairavī and Svapneśī—all these are fully intoxicated. In that excitement of inebriation, they dance about all round in the various quarters wherever Daṇḍinī happened to glance at. All these deities have the same splendour and magnificence as the Goddess.

65. The residence of Daṇḍanāthā (here) is only for her prestige. For the purpose of serving (Lalitā), she has another residence in the Mahāpadmāṭavī region. Since her mansion is far from the chamber, she has another mansion assigned to her for the purpose of serving (Lalitā).

---

[111] vv. 54-65 describe the Emerald Chamber of Daṇḍanāthā.

66. In the Emerald Enclosure, seven Yojanas away from it is the rampart wall of coral as pink-coloured as the morning sun.

67-69a. There the entire ground is paved and beautified with corals. Here Brahmā sits in his lotus seat. Brahmā who resembles coral in his complexion always comes there from Brahmaloka along with all leading sages for serving Śrī Lalitā Devī. He is always active and alert in this respect. O Quaffer of the ocean, he remains there along with the creators of subjects beginning with Marīci.[112]

69b-70. At the command of Goddess Lalitā and for the prosperity of the worlds, the great fourteen lores, thousands of subsidiary lores, the sixty-four fine arts—all these assume physical bodies and resort to Brahmā's residence in the coral enclosure.

71-72. Within the coral enclosure and seven Yojanas away from it is the world of Viṣṇu.[113] In all directions it is surrounded by ruby Maṇḍapas (raised dais with canopies etc.) Eager to serve Lalitā, Viṣṇu assumes different forms four, ten or twelve and the eternal lord Mādhava always stays there.

73-75. The deities of ten incarnations who rose up from the nails of Śrīdevī in the course of great battle with Bhaṇḍāsura reside in the Maṇḍapa made of ruby. The only difference in this chamber from the previous ones is this that the surface is covered with that of ruby stones (here). There within the chamber the Lord holding the conch, discus and mace divides himself into twelve forms and accords defence in the quarters beginning with the East.

76-83. Keśava of golden colour holds discus and protects the East. Nārāyaṇa resembling the black cloud holds conch and protects West. As dark as the petals of blue lotus Mādhava possessing honey (?) protects (everyone). The great lord Govinda holds bow and has the lustre of the moon. He protects the right (i.e. the southern side). Viṣṇu who resembles the filaments of the lotus holds the ploughshare and protects the North. Madhusūdana who has the lustre of the lotus and holds *Musala* (pestle) protects the southeast; Trivikrama who has the refulgence of the fire holds sword in his hand and protects southWest. Vāmana who has the brilliance of the mid-day sun holds thunderbolt and protects North-West. Śrīdhara who has the lustre of Puṇḍarīka (lotus) and has the sharp-edged spear for his weapon protects the North-East. Hṛṣīkeśa who has the lustre of lightning and holds the club protects in the southern quarter (or in the lower region). Padmanābha whose refulgence is equal to that of a thousand suns holds the Śārṅga bow in his hand and surrounds the ruby dais in a clock-wise direction. Dāmodara who has all weapons, who is omnipotent and omniscient, who has faces all round, who resembles *Indragopa* (glowworm), who holds the noose in his hand, who is never defeated, who is the soul of everything and who is full of devotion to Lalitā surrounds the ruby dais in an anticlockwise direction.

84. Thus by means of his twelve bodies the lotus-eyed Lord shines in the Viṣṇuloka occupying the ruby dais.

85. Within the enclosure of diverse kinds of gems and seven Yojanas from it there is a

---

[112] vv. 66-70 Coral Enclosure—residence of god Brahmā.

[113] vv. 71-84 describe the region of Viṣṇu with ruby Maṇḍapas. The first twelve names of Viṣṇu uttered at the beginning of a *Sandhyā* (morning or evening prayer) viz. Keśava, Nārāyaṇa, Dāmodara are regarded as the forms of Viṣṇu with which he protects the world.

charming dais named *Sahasrastambhaka*[114] (thousand-columned).

86-87. It is set with and beautified with different kinds of gems. There is enclosure (chamber) there which is very high and which is built of different gems. There is a row of thousand columns transversely. (?) There are many such rows in the four directions.

88. The covering above is as before by means of blocks of gems and jewels. It is there that Śiva's world stands aloft with sparkling splendour.

89. It is remembered that the twenty-eight Śaiva Āgamas (scriptural texts of Śaivite philosophy) are present there in embodied form. There are excellent persons there, the chief of whom are Nandin, Bhṛṅgi and Mahākāla.

90-94. There are thousands of elephant-faced lords. There are deities of twenty-six Tattvas in that excellent Śivaloka on the hall of thousand columns. Īśāna, the moon-crested lord is the knower of all lores. He carries out the orders of Lalitā and abides by them. He repeats the Mantra of Lalitā continuously. He is always delighted in his mind. By means of his benign vision special to him, he illuminates the power of intellect which has the form of great refulgence of his devotees. He does so for the sake of enabling his devotees to achieve the Mantra of Lalitā. The power of intellect can thereby be competent to dispel the dense darkness within and without. Mahādeva who stays in the thousand-columned hall is omniscient. He does everything. He is full of devotion to Śrīdevī. O Pot-born sage, he stays there resorting to different enclosures.

[114] vv. 85-94 give the description of a thousand-pillared hall and the residence of Śiva. This Śiva is Śrīdevī's devotee (on a lower level). Mention of 28 Śaiva Āgamas in v. 89 does not clarify whether the Advaita or Dvaita theory is advocated by them.

CHAPTER 35

The Preparation of Materials of Worship in Mahāpadmāṭavī.

Note: The description of the *Mahāpadmāṭavī* shows that it is a yogic allegory. It is beyond the "great Halls" of Mind (vv. 2-23), *Buddhi* 'Intellect'—(vv. 24-33), *Ahaṅkāra* 'Ego' (vv. 34-40), the Sun God (vv. 41-50), the Moon God (vv. 51-58) and of *Śṛṅgāra* 'love sentiment' (vv. 59-69), the last being the most difficult to cross. The 'waters' of tanks (*Vāpis*) are stated to be *Amṛta* (nectar), *Ānanda* (Bliss, delight) and *Vimarśa* (discrimination?). The whole description suggests that this must be a figurative description of the Yogic process to the realisation of goddess Lalitā, the *Cit-śakti*. A further point to be noted is the Buddhist influence. The deities Tārā, the chief navigator in *Amṛta vāpī* (vv. 12-17) and Kurukullā, the chief of boats (*Naukeśvarī*) in *Vimarśa-vāpikā*, are Buddhist deities adopted in the Lalitā cult.

Hayagrīva said:

Henceforth, we shall recount different chambers of *Vāpītraya* (three tanks) etc. Merely by listening to these, great prosperity can be attained.

2. Within the thousand-columned enclosure and seven Yojanas away is the great chamber named *Manaḥ*. It is wonderfully built and beautified with all kinds of gems and jewels.

3. It has *Gopuras* gateways, panels and bolts as before. The entire space within that chamber (enclosure) is a nectarine lake.

4-5. There is a certain *Rasāyana* (tonic beverage) by imbibing which Yogins and Siddhas become very powerful persons. Their bodies become as hard as adamant. They become very wise and intelligent too. That same *Rasāyana*, has become the water of this lake of nectar. By inhaling its smell alone, one can become the master of beautiful ladies in the form of Siddhis.

6-7. O suppressor of the Vindhya mountain, even without touching it (by inhaling alone), a person gets all his sins destroyed. Along the sides of both the enclosures, on the banks of the nectarine lake, there are many small ponds, all squares of sides half a Krośa each. The bottom of the lake is four Yojanas deep.

8. A series of steps in the lake are wonderfully paved with different kinds of gems and jewels. The swans and cranes in the lake are golden and gem-coloured.

9-12. Moving slowly and gently the ripples and waves dash against the two banks. By drinking the water therein, O Suppressor of the Vindhya Mountain, which is full of tonic beverage, the birds get rid of old age and death there. By means of their perpetual chirping, the *Kāraṇḍava* (a species of duck) birds appear to be performing the Japa of the Mantra of great potentiality of Goddess Lalitā. As the region is entirely covered with numerous ponds, there is no other way of approaching that place without a boat. Moreover, without the permission of Mantriṇī and Daṇḍanāthā, no one can enter the region. There is a great Śakti named Tārā working there as the deity in charge of the portals.

13-14. Tārā has many female attendants. They are dark in colour like the blue lotus. With thousands of gemset boats, they sport about in the

waters of the lake, playing on their lutes, glutes, drums etc. They go to and fro between the two banks frequently.

15. The boat-women of Tārā are crores in number. They are all in their fresh bloom of youth. They dance and repeatedly sing the meritorious glory of the Goddess.

16. Some of them have oars in their hands. Some have horns filled with water in their hands. They drink the nectarine water of that lake. They move about in hundreds of rafts and boats.

17-18. Mother Tārā who is the chief among those Śaktis who row the boats and whose complexion is dark, does not permit even the three-eyed lord to sail in the waters of the lake without the permission of Mantriṇī and Daṇḍanāthā.

19-21a. The group of Śaktis in charge of the boats and rafts of Tārā is very beautiful. They sing and sail about in boats rendered beautiful by means of gems and jewels. At every step they recite instances of the great munificence and exalted state of the Empress. They steadily drink wine in goblets of rubies. In every boat there is a jewel-studded abode of fascinating features where they live.

21b-23. Some boats are made and beautified by gold, O Sage, some are made of gems and precious stones. Some boats are in the shape of sharks and crocodiles. Some of them are deer-faced Some boats have leonine faces and some are elephant-faced. Surrounded thus by boats of wonderfully variegated forms, Mother Tārā shines splendidly. She possesses her own huge boat.

24. Rowing continuously in the waters of the lake, both clockwise and anticlockwise directions, Tārā guards this enclosure.

25. Within the enclosure of Manaḥśāla (Chamber of Mind) and seven Yojanas away from it is the enclosure well-known as *Buddhiśāla* (Chamber of Intellect). It is four Yojanas in height.

26. The entire space in the middle of that chamber is occupied by *Ānandavāpikā* (the Lake of Bliss). The great divine wine rendered highly fragrant by the Bahula (*Mimusops elengi*) flowers and having the lustre of heated gold serves the purpose of water in that river.

27. The depth etc. of the Lake of Bliss are recounted as before. The structure of the series of steps etc. and the nature and features of the birds—everything is as before.

28. By frequently drinking the water therein viz.: wine, the Śaktis stationed on its banks become mad with inebriation and play about. They become excessively red (in their faces) due to intoxication.

29. The goddess Vāruṇī herself is the official in charge of the fleet of boats. They call her Sudhāmālinī and also Amṛteśvarī.

30. She is surrounded by an army of Śaktis stationed in the boats studded with gems and jewels. By her mere glance, she makes the three worlds perfectly inebriated.

31-33. She resembles the midday sun (in refulgence). Her cheeks become red on account of intoxication. Her tresses are exquisitely embellished with garlands of Pārijāta flowers with which they are tied. She holds the goblet filled with wine where lotus flowers move to and fro. In another vessel set with jewels, she holds well-cooked piece of meat. Thus Vāruṇī, the leader of the fleet of boats, shines. Only at the bidding of Mantriṇī and Daṇḍanāthā does she give permission to anyone to cross the lake and not otherwise, even in the case of the three-eyed lord.

34. Then within the great Enclosure of Intellect and seven Yojanas away from it, is *Ahaṁkāra Mahāśāla* (the Great Chamber of Ego). It is fitted with *Gopuras* as before.

35. The entire ground, O Sage, between those two chambers is occupied by the pond named *Vimarśavāpikā* (the Lake of Deliberation and Consideration). It is in the form of the Nectar of the Nerve Suṣumnā (or of the Suṣumnā ray of the sun).

36. Within the great Yogins, in their inner mind, there is wind filling it. In the hollow of the bone-like nerve Suṣumnā there is the most excellent *Amṛta* (Nectar).

37. The same is the water in that lake, O ascetic. It is remembered that the series of steps from the banks, birds, fleet of boats everything is as before.

38. The gentle lady, the deity of the boats is well known as Kurukullā. She has dark complexion and features like Tamāla tree. She wears dark-coloured bodice.

39. She is surrounded by other deities of boats, all on a par with herself. Her hands are placed on a jewel-set oar. She is perpetually in a state of intoxication.

40. Seated in her jewel-studded boat, O Sage, she moves about all round. The depth of water in the lake is mentioned as before.

41. Within the enclosure of ego and seven Yojanas away from it is the *Sūryabimbamahāśāla* (the great chamber of the solar disc). It is four Yojanas in height.

42-43. The space in the middle of that chamber is filled with *Kuruvindakas* (the fragrant grass called *cuperus rotundus*). Formerly, the rising Aruṇa (charioteer of the sun) was greater than the sun (in refulgence). The Great Goddess Lalitā stays[115] (?) there where the early morning sunlight spreads. The sun performed a great penance and secured that lustre.

44. The groups of planets, the constellations and stars—all these performed penance here and attained the power of illuminating the worlds.

45. Mārtaṇḍa Bhairava is present there, O Sage, in twelve different forms. He is accompanied by Śaktis of fiery refulgence numbering crores.

46. He is *Mahāprakāśarūpa* (having the form of great radiance). His eyes are pink due to inebriation. He is eagerly engaged in perpetual sports among the groves of Kaṅkola (piper cubeb) trees, O suppressor of the pride of the Vindhya mountain. He is wholly absorbed in it.

47. His great Śakti is Mahāprakāśā by name. Cakṣuṣmatī is another Śakti. The deity Chāyā[116] is remembered as another (Śakti).

48. Thus he is surrounded by three beloved Śaktis. He continuously repeats the Mantras of Lalitā Maheśānī mentally.

49-50a. He illuminates the sense organs of her devotees and makes them refulgent. He exterminates the dense darkness within and without. There in the region of *Bālātapodgāra* (where the early morning rays of the sun spread) Mārtaṇḍa Bhairava shines.

50b-51. Within the great enclosure of solar disc and seven Yojanas away from it, is the chamber of Lunar disc. It is four Yojanas in height. It is endowed with *Gopuras*, doorways, panels and bolts or before.

52-54. The entire space within it is called *Candrikādvāra* (the doorway of Moonlight). It was here in *Candrikādvāra* that the Moon God performed a severe penance and attained his

---

[115] N. does not mention Lalitā. It simply states: "O Sage, there is always the spreading of the early morning light."

[116] It is strange that Saṃjñā, the legitimate wife of the Sun God, is not mentioned but her shadow (*Chāyā*) whom she left with her husband and escaped (till the Sun God's lustre was modified) is mentioned as 'beloved Śakti' of the Sun God. For Saṃjñā and Chāyā vide VP.III. also PE p.182.

splendour and was born of the eye of Atri. Here he stays with the name *Somanātha*. He has pure form and features. He shines as the destroyer of darkness in all the three worlds. He enables the world to function properly.

55. He drinks the nectar of moonlight in goblet-fuls. He is surrounded by the Śaktis of twenty-seven constellations.

56. Lord Śaśī stays there itself in Candrikādvāra always in his full form. He has his own form and features and is devoid of black spot.

57. The moon spends his time there in Japas, meditations, eulogies and hundreds of worships of Lalitā, along with Aśvinī and others (i.e. constellation Śaktis)

58. There are thousands of other Śaktis named Tārās. They stay near him. That chamber is filled with them.

59. Within the chamber of Moon's disc and seven Yojanas away from it, is the chamber named Śṛṅgāra (toilette.) It is four Yojanas in height.

60. It is made of *Kaustubha* jewels in the form of dressing chambers.

In its centre the entire space is called *Mahāśṛṅgāra* Parikhā (moat of great amorous sentiment).

61. Within the encircling *Parikhā* (moat) filled with Śṛṅgārarasa (the essence of the sentiment of Love) there are Śṛṅgāra Śaktis. They sparkle in their diverse kinds of jewels and ornaments.

62. Haughty with intoxication, they move about in thousand boats. They always worship and serve the flower-weaponed lord (Kāma) who is also intoxicated and who is seated in his boat.

63. Subject to the control and commands of Lalitā he enchants all the worlds, entire universe by means of his arrows beginning with *Sammohana* (that which fascinates and deludes).

64. Those who are enchanted by his power go to the region of Mahāpadmāṭavī in order to honour and worship (Lalitā). They take up and assure pure guise and garments. They are full of devotion to Lalitā. With great concentration in their minds they proceed towards the region of Padmāṭavī (Park of lotus flowers).

65. But neither Suras nor human beings nor the celestial Siddhas become competent to go there. But Brahmā, Viṣṇu and Maheśa, who are naturally pure in their minds go to the region of Mahāpadmāṭavī at her bidding.

66-67. Men of worldly inclination, those who are blind with passion, those who indulge in wishful thinking and too much of fanciful imagination, men excessively excited, those who are dusty and dirty due to doubtful and indecisive knowledge, men who are deeply immersed in passionate attachments—all these are not competent or clever enough to cross the moat of *Mahāśṛṅgāraparikhā* which causes delusion even to the mature people.

68-69. The officer incharge of *Mahāśṛṅgāraparikhā* is Smara (God of Love) who enchants even the three worlds. Therefore, no one becomes powerful enough to go to Mahāpadmāṭavī after going beyond all his (army)[117] that causes fascination and delusion even to the great.

70. Then, within the chamber of Śṛṅgāra and seven Yojanas away from it, is the great abode of *Cakrarāja* named *Cintāmaṇigṛha* (the abode of Philosopher's stone).

[117] N. reads *Sattvam* for *Sarvam* in our text.

71. The entire ground in its centre is embellished with jewels and precious stones. It is called Mahāpadmāṭavī.[118] It bestows all good fortune, exalted grandeur and great felicity.

72. There are *Gopuras* in the chambers (beginning with) Śṛṅgāra and ending with Mahākāla, O Sage. The arrangement of *Gopuras*, in all the four directions is like this.

73. It is mentioned that in all the quarters, there are altogether a hundred *Gopuras*, O Sage. The chambers are splendid and it is mentioned that they are twenty-five in number.

74. I shall describe the region of Padmāṭavī which extends to one Yojana and which is the root of all the chambers, O Sage, listen attentively[119].

75. An intervening space of six Yojanas is entirely paved and beautified with *Ratnas* (jewels and gems). All round the place there are *Sthalapadmas* (dry land-lotuses) of huge stalks.

76. The stalks are one Yojana in length covered with soft thorns. The length of the leaves is equal to the height of ten palm trees.

77. The filaments of the lotuses have a length equal to the height of five *Tālas* (Palm trees). The pericarps are reputed to be as high as ten palms.

78. There are many crores and crores of lotuses here. They are very tender and in perpetual bloom. *They* have very agreeable fresh fragrance and wide petals.

79-80. O Pot-born sage, in the eastern portion of the Mahāpadmāṭavī chamber is the base of the *Arghya* vessel (vessel for materials of worship to venerable persons). It is fiery by nature and a Krośa high. It is circular in shape extending to a Yojana. It is endowed with ten Kalās, O Pot-born sage.

81-83. All round that base there are Śaktis with blazing bodies. The chief among them is Dhūmrārcis. They are the ten Kalās of Vibhāvasu (Fire-god). They have radiant youthful splendour. They are adorned with different kinds of ornaments. They are gracefully lethargic due to love. They stay all round the Fire God in close embrace, the Fire God of great glory who constitutes the base (of the *Arghya* vessel). The following are mentioned as the ten Kalās of *Vahni* (the Fire God) who stays in the form of the base, viz.: Dhūmrārcis, Uṣṇā, Jvālinī, Visphuliṅginī, Suśrī, Surūpā, Kapilā, Havyavāhā and Kavyavāhā.

84. The Sun God assumes the form of a vessel and occupies that base, the Sun God whose rise is well reputed as the destroyer of darkness of the three worlds.

85. That vessel constituted by the sun is one and a half Yojanas in height and its bottom is a square of length and breadth extending to a Yojana each. It is excessively refulgent and radiant.

86. There are twelve *Kalās* of extremely sparkling rays with their bodies in contact with that vessel all round like dolls.

87. They are:—Tapinī, Tāpinī, Dhūmrā, Marīci, Jvalinī, Ruci, Śuṣumnā, Bhogadā, Viśvā, Bodhinī, Dhāriṇī and Kṣamā.

88-91. The *Arghya* intended for the worship of Lalitā is kept in that vessel. It is the cause of great bliss. It is the most excellent *Amṛta*. It contains the extract and essence of all medicinal herbs. It has an extremely agreeable fragrance. It is rendered sweet smelling continuously by never fading blue and white lotuses of very exquisite scent. It is heartily cool and free from

---

[118] N.B.: The idea seems to be this: All the chambers are connected with Padmāṭavī, the intervals of their joints being one Yojana each.

[119] *Sthirā* in N. The list of god Brahmā's Kalās in N. is as follows : Srṣṭi, Buddhi, Smṛti, Medhā, Kānti, Lakṣmī, Dyuti, Sthirā, Sthiti and Siddhi. 31-101.

impurities. Its desirable, gentle ripples, hundreds in number, add to its grandeur and splendour It has sparkling appearance with pleasing sounds arising from the moving ripples. It is said to be nectarine Arghya constituted by the Kalās of the Moon. There are many tiny boats made of jewels and gems. The splendid Kalās of the Moon, in their fresh youthful bloom occupy those boats and sport about.

92-93. The following are the Kalās, (digits) of the Moon God:—Amṛtā, Mānadā, Pūṣṇā, Tuṣṭi, Puṣṭi, Rati, Dhṛti, Śaśinī, Candrikā, Kānti, Jyotsnā, Śrī, Prīti, Aṅgadā, Pūrṇā and Pūrṇāmṛtā. These are the Kalās of the Moon God. They are in full bloom of fresh youth.

Their faces are always beaming with laughter.

94. The following Kalās of Brahmā play there viz.: Puṣṭi, Ṛddhi, Sthiti, Medhā, Kānti, Lakṣmī, Dyuti, Dhṛti, Jarā and Siddhi.

95. Hari's Kalās are as follows, *Sthiti* (Jarā in N.), Pālinī, Śānti, Īśvarī, Tati (*Rati*, in N.), Kāmikā, Varadā, Hlādinī, Prīti and Dīrghā.

96. The following *Kalās* of Rudra are also stationed there: Tīkṣṇā, Raudrī, Bhayā, Nidrā, Tandrā, Kṣut, Krodhinī, Trapā (Kriyā in N). Utkarī and Mṛtyu.

97-99. The Kalās of the Lord Īśvara are mentioned as four in number with the colours yellow (bright), white, pink and (pale) white, They are Īśvara's *Kalās*. Śaṅkara's Kalās are following sixteen, O suppressor of the Vindhya mountain: Nivṛtti, Pratiṣṭhā, Vidyā, Śānti, Indirā, Dīpikā, Recikā, Mocikā, Parā, Sūkṣmā, Sūkṣmāmṛtā, Jñānāmṛtā, Vyādhinī, Sūkṣmakalā, Vyāpinī and Vyomarūpikā. These Śaktīs sport about there.

100. Thousands of Vidyās seat themselves in Rudra's boats and in the form of Śaktis and play about here and there.

101. They have been employed by Parameṣṭhin to cleanse and purify the *Arghya*. After drinking that nectarine *Arghya*, the Śaktis are always elated.

102-103. The Śaktis staying in Mahāpadmāṭavī and Mahācakra always drink this *Arghya* when they are fresh and rendered fragrant. They fill thousands of gem-set pots and crores of golden pots with that great nectarine Arghya and distribute it among others.

104. The Śaktis attending upon those who stay in the abodes of Cintāmaṇi are proud and intoxicated. They offer this Arghya to Aṇimā and other Śaktis.

105. Thus the preparation and other arrangements of Arghya in the eastern portion of the chamber *Mahāpadmāṭavī* have been mentioned. Other things also in this matter will be mentioned afterwards.

CHAPTER 36

The Inner Chamber of Cintāmaṇi

Hayagrīva Said:—

1. (Defective Text) To the South-East of Cintāmaṇī mansion is Kundamānaka. It is a Yojana long, wide and high (with moat a Yojana broad around.)[120]

2. At the bidding of Lalitā, a sacred *Cidvahni* (fire of *Cit* i.e. knowledge and consciousness) blazes there. It is honoured and adored by hundreds of nectarine currents. It is the cause of the greatest prosperity.

3. Without fuel, the fire of consciousness blazes with great flames. It is kindled by means of *Sudhā* (Nectar). It has the lustre of tender shoots of Kaṅkolī—(a plant with aromatic berries.)

4. There the *Hotrī* (female priest) is the Great Goddess and the great *Hotṛ* (male priest) is Kāmeśvara. Both of them, the permanent *Hotṛs*, protect the entire Universe.

5. Lalitā functions without anyone superior to herself and without depending on anyone else. Urged by Lalitā and Śaṅkara, Kāma functions.

6-11a. To the South-West of the prominent mansion of Cintāmaṇi, in the lotus-grove, stands the excellent chariot Cakrarāja. It is very high. It has nine steps. It is set and beautified by all kinds of gems and jewels. Its length and breadth are four Yojanas each and its height is ten Yojanas. As we go up, its area becomes gradually reduced. The pole to which the horses are yoked is very thick and sparkling. The four Vedas are its great wheels. The four aims in life Virtue (*Dharma*), Wealth (*Artha*), Love (*Kāma*), and Liberation (*Mokṣa*) are its great horses. It is adorned with *chowries* (in the form of serving (functioning) *Tattvas* (Principles). It is endowed with all characteristic features mentioned before. It is rendered splendid by the pearl-studded umbrella. In the course of the great battle with Bhaṇḍāsura, it had displayed its adventurous exploits. Thus the excellent chariot stands there sanctified by Śrīdevī's seat.

11b-13. To the North-West of the mansion of Cintāmaṇi, in the lotus-grove itself at the border, is parked the leading chariot of Mantriṇī, namely Geyacakra.

To the North-East of the mansion of Cintāmaṇi, in the lotus-grove itself, stands the great chariot Kiricakra, the favourite chariot of Daṇḍanāthā. It should be known that like deities presiding over different parts of the body, these three chariots are on an equal footing in the whole of the sacred places of the series of Śrīpuras.

14. There is an ever-blazing sacred fire-pit in the South-East. If penance is performed here, it is as efficacious as the penance with the Gāyatrī Mantra. It bestows freedom from fear.

15-16. Behind that are the sun (named) Ghṛṇi, the temple of Oṁkāra, the deity Turīyagāyatrī (Fourth Gāyatrī) and Cakṣuṣmatī, O Sage—

Then the king of Gandharvas, Pariṣadrudra (Rudra of the Assembly) and goddess Tārāmbikā are stationed behind.

---

[120] If the reading Khātaka (N) for Cātaka be accepted.

17. Lord Hari, expressible in the great Mantra of the three names, has resorted to the South-Eastern part of the leading mansion of Cintāmaṇi.

18. Mahāgaṇapati resorts to his abode to the North of it. Still further North is Śiva who is expressed by the *Pañcākṣarīmantra* (*Mantra* of five syllables viz. *Śivāya namaḥ*).

19. Mṛtyuñjayeśa who is expressed by the Mantra of three syllables (*Tryambaka*),[121] Sarasvatī who is called (by the name) Dhāraṇā, reside to the North of his abode.

20. The mansion of Mātṛkā whose body is constituted by the letters beginning with the letter '*A*' and ending with the letter '*Kṣa*' is to the North of her, O suppressor of Vindhya mountain.

21. To the North is Sampadeśī as well as Kālasaṅkarṣaṇī. (Thereafter) is Śrīmahāśambhunāthā, the cause of the manifestation of the Goddess.

22. The following deities have their mansions built consecutively to the North viz. Śrī, Parāmbā (the Great Mother Goddess), Viśadajyotsnā (of clear moonlight) and Nirmala-Vigrahā (of a body devoid of impurities).

23. The following four deities have their mansions successively to the North viz.—Bālā, Annapūrṇā, Hayārūḍhā and Śrīpādukā.

24. From the ground which is to the North-West of the majestic Cīntāmaṇi mansion in the great park of lotuses itself, there are other deities who have taken up their abodes.

25-27. Unmattabhairavī, Svapnavārāhikā, Tiraskaraṇikāmbā, then another deity and then the fifth one all these deities have taken up their abodes as before. They are endowed with great prosperity.

These two excellent deities viz. the Great Goddess Śrīpūrti and Śrīmahāpādukā have also taken up their abodes as before.

All these *Vidyās* (lores) explained by Lord Śaṅkara in the treatise, *Ṣaḍāmnāyasāgara*, do stay in the region of Mahāpadmāṭavī.

28. In this manner, there are great mansions of Śrīraśmimālā. They are made of jewels and gems. O ascetic, they have flags fluttering very much high above. The chambers are huge and lofty with staircases.

29. In the eastern gate of the Palatial Cintāmaṇi mansion, O quaffer of the ocean, on the right hand side is the great abode of Mantrināthā.

30-31. On the left hand side is the abode of Daṇḍanāthā, made of gems and jewels. It is to the East of the place of *Arghya* that the abodes of Brahmā, Viṣṇu and Maheśa are situated. They all illuminate the entire region of quarters by the rays of gems and jewels. All these deities are full of devotion to Lalitā. They perform *Japas* solely of Lalitā. They worship Śrīdevī thus.

32. The place of *Arghya* and the preparation of *Arghya* materials mentioned before are, it is remembered, the same in all the entrances beginning with the Southern one.

33. Now I shall describe in detail the abode of Cintāmaṇi. Listen, O great sage. It is situated in the centre of Śrīpaṭṭana and it extends to two Yojanas.

34-37. Its wall made of the philosopher's stones extends to a *Krośa* (two miles). The projected coverings above are also made of Cintāmaṇi slabs. They are very tall in the form of peaks in different places. The walls of the mansion are four Yojanas in height. Its higher storeys and floors extend to twenty Yojanas (?) It becomes narrower as it rises up. It has three large crowns with which it appears very radiant. These crowns, O Sage, are forms of *Icchā* (will), *Kriyā*

[121] The mantra of three syllables: *Oṃ Jūṃ Saḥ*

(action) and *Jñāna* (knowledge). They are always brilliantly refulgent and are solely made of Cintāmaṇi stones.

38. Everything in the mansion of Cintāmaṇi is remembered as evolved out of Cintāmaṇi stones. It has four doorways each half a Krośa in width.

39-40. The width of the panels is a quarter Krośa, O Sage. Within the mansion of Cintāmaṇi in every doorway, the same (measurement) is mentioned. The form of Lalitā Devī is concealed (?).[122] It appears like the ocean of redness of Lalitā's complexion which has the lustre of a thousand midday suns but cool like the Moon. O great sage, it extends frequently in the form of a current.

41. The Eastern doorway is glorified as being constituted by the *Pūrvāmnāya* (one of the Sacred Treatises). The Southern doorway is characterised by *Dakṣiṇāmnāya* scripture.

42. The Western doorway is characterised by *Paścimāmnāya*. The northern doorway is characterised by *Uttarāmnāya* scripture.

43. Within the royal abode there are sparkling gemset lamps with their handle fixed on the walls. They have the splendour of ten million suns. They are fixed in various places all round, brightening the whole of the interior of the Mansion.

44.In the splendid central area of the mansion of Cintāmaṇi in a part of the altar is the great and lofty *Bindu Cakra* (Circular spot).

45. The space in between the lofty wall of the mansion of Cintāmaṇi and Bindu is after leaving off a Krośa occupied by the wall cited to be three Krośas (in width).

46. In that section (extending to) three Krośas are their own rays of (Siddhis like) *Aṇimā* etc. If we reckon the entire length of the three Krośas in *Hastas* (Cubits) it is said to be consisting of twenty-four thousand *Hastas*.

47. From *Bindu* to the *Piṭheśa*, there are fourteen different (sections). In the portion thus differentiated, the number of *Hastas* is being mentioned by me.

48. The interior of the mansion of Cintāmaṇi,[123] O Sage, is twenty *Hastas* above the level of the ground of the lotus grove. The *Aṇimā* and other (*Siddhis*) abide there.

---

[122] For *pihitā* in this text N.32.42 reads *Piṇḍitāḥ*. It means: "The oceans of redness (of the complexion) of Goddess Lalitā were (as if solidified and) enmassed there".

[123] In vv. 48 to 96 the places of different deities according to their importance are fixed and their residences at a higher altitude accordingly. The deities within a particular *Antara* form a group—a *cakra* with a presiding deity (*cakriṇī*) and a protecting deity—generally a Mudrā. The *cakra is given* a designation. The ladder-like hierarchical positions of all deities are not completed here. Some cakras follow in the next chapter:

- Name of Cakra: Sarvajña; Presiding Deity: Mālinī, 10 Yoginīs like Sarvajñā; Protectress—Sarva-mahāṅkuśā (vv. 81-96)
- Name of Cakra: Sarvasiddhipraḍa; Presiding Deity Śrī-Cakriṇī, Mudrā, Antara of Yoginīs like Sarvasiddhipradā; Protectress—Sarvonmādana, (vv. 86-90)
- Antara of Saṃkṣobhiṇī; Protectress—Mudrā Sarva-Vaśyā, 14 Śaktis under Saṃkṣobhiṇī, (vv. 79-85)
- Name of Cakra: Sarva-Saṃkṣobhaṇa, Presiding Deity: Sundarī, 8 Powerful Śaktis like Kusumā, Protectress—Mudrā Ākarṣaṇikā, (vv. 74-78)
- A cakra under Sarvāśāpūrikā, Presiding Deity: Sarvāśāpūrikā,, Protectress—Mudrā Drāviṇikā, (v. 73)
- A cakra under Tripurā, Presiding deity: Tripureśī, Protectress—Saṃkṣobhiṇī, (v. 65)
- Abodes of Mātṛ-devatās like Bhūmi etc., (vv. 50.59)
- Abodes of Siddhis 20 Hastas above the level of the Ground of the Lotus-grove, (vv. 48-55)

49. The extent of (the plot of the abodes of *Aṇimā* etc. is four *Nalvās*. Four hundred *Kiṣkus* make one *Nalva*. By the word *Kiṣku* it is a *Hasta* (cubit) that is mentioned.

50-54. In the space within are made the abodes of (*Siddhis* beginning with the East. They are *Aṇimā*, *Mahimā*, *Laghimā*, *Garimā*, *Īśitva*, *Vaśitva*, *Prāhāmya* and *Mukti* (Liberation), *Icchā*, *Prāpti* and *Sarvakāmā*—there are excellent Siddhis. (Or the *Siddhis* called the acquisition of whatever is desired and of all desirable things are excellent ones.) There are many Siddhis including eight Siddhis mentioned below and many others honoured by Yogins viz.—*Rasasiddhi*, *Mokṣasiddhi*, *Balasiddhī*, *Khaḍgasiddhi*, *Añjanasiddhi*, which is *Pādukāsiddhi*, *Vāksiddhī*, *Lokasiddhi* and *Dehasiddhi* thereafter.

All these serve Parameśvarī within that space. There are crores of Siddhis, O Sage, in that space between *Aṇimā* etc.

55. They are full of fresh youthful bloom. Their lotus-like faces beam with smiles (for ever). Their hands (palms) are like radiant Cintāmaṇi gems. They are always sixteen years in age. They have noble and highly exalted nature. They play about in their excitement due to inebriation.

56-57. Above the plot (of abodes) of *Aṇimā* etc. is the plot of abodes of (Divine Mothers like) *Brāhmī* etc. It is very beautiful. Its level is twenty *Hastas* above the previous level. Its extent is four *Nalvas*. There are stair-cases in all the four quarters. Listen to the Devīs stationed there.

58. They are eight: Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Māhendrī, Vārāhī, Cāmuṇḍā and Mahālakṣmī. These have built their abodes here.

59. They are armed with different kinds of weapons. They have different Śaktis as their retinue. Beginning with the East, they have got their abodes built in a circle.

60-63. Then above it and on its exterior, O Pot-born Sage, the space is said to be *Mudrāntaram*. It is twently *Hastas* above the level of the previous plot. Its extent is four *Nalvas*. The following *Mudrās* have their abodes made there. They are ten[124]:—*Saṁkṣobha*, *Drāvaṇa*, *Ākarṣa*, *Vaśya*, *Unmāda*, *Mahāṅkuśa*, *Khecarī*, *Bīja*, *Yoni* and *Trikhaṇḍa*. These *Mudrās* are established in the quarters beginning with the East. They are extremely beautiful in their features. They are restless in their fresh bloom of youth. With their agreeable refulgence they fill the interior of the above. Thus, O tiger among sages, they serve Lalitā Parameśvarī.

64. These three *Antaras* constitute *Cakra* (Wheel) that fascinates the three worlds. Those who are Śaktis among these have been recounted with their names expressed.

65. The presiding deity of these is Tripura the leading deity of Cakra. The protectress deity of that Cakra is the *Mudrā* of the nature of *Saṁkṣobhaṇa* (Agitation).

66. Above the *Antara* of the *Mudrās* is mentioned the *Antara* of the *Hityā-Kalās*. It is twenty *Hastas* above the level of the previous *Antara*. Its extent is four *Nalvas*. The stair-case and steps are one above the other.

67-68. In that *Hityā Kalāntara* the deities beginning with *Kāmākarṣaṇikā* have made their abodes all round. They are of the nature of sixteen *Kalās* (digits) of the Moon. With their cool exudations of nectar, they propitiate the quarters all round. Listen attentively to their names from me, O Pot-born Sage.

69-73a. The Nityā Kāmākarṣaṇikā, Buddhyākarṣaṇikā, Nityā Rasākarṣaṇikā, Kalā Ganḍhākarṣaṇikā, Nityā Cittākarṣaṇikā, Kalā Dhairyākarṣaṇikā, Nityā Smṛtyākarṣaṇikā, Kalā Nāmākarṣaṇikā, Nityā Bījākarṣaṇikā, Kalā

---

[124] Although the Mudrās are female deities, they are translated here as if of a masculine gender implying 'the capacity to do the particular job like *saṃkṣobha* 'Agitation' etc. done by that Mudrā viz. *Saṃkṣobhiṇī*, though noted here as *Saṃkṣobha*.

Arthākarṣaṇikā, Amṛtākarṣaṇī and Kalā Śarīrākarṣaṇī—These are Gupta (invisible) Yoginīs. Tripureśī the ruler of Tripura is Cakriṇī, is also called Sarvāśāpūrikā who is the presiding deity of the Cakra. The protectress in this Cakra is the Mudrā named Drāviṇikā.

73b-76. The plot of abodes above the *Antara* of the Nityākalās is exquisitely beautiful. It is twenty *Hastas* above the level of the previous *Antara*. It extends to four *Nalvas*. It is called *Sarvasaṁkṣobhaṇa*. It has staircase as before. There are eight very powerful Śaktis with their eyes reddened due to inebriation. They are haughty on account of their fresh youthfulness. They serve Parameśvarī.

The eight Śaktīs are—Kusumā, Mekhalā, Madanā, Madanāturā, Rekhā, Veginī, Aṅkuśā and Mālinī.

77-78. They have crores of attendant Śaktis beginning with Anaṅga Śakti. This *Cakra* is called *Sarvasaṁkṣobhaṇa*. The presiding deity thereof should be known as one with the name Sundarī. She is remembered as more concealed (*Guptatarā*). The protectress of that *Cakra* is remembered as the *Mudrā Ākarṣaṇikā*.

79. Twenty *Hastas* above the level of the *Antara* of *Anaṅgaśakti*, O Pot-born Sage, is the *Antara* of *Saṁkṣobhiṇī* and others. It extends to four *Nalvas*. It is the bestower of all good fortune and felicity.

80. Fourteen proud Śaktis, chief of whom is *Sarvasaṁkṣobhiṇī*, live there. Listen to their names from me.

81-85. They are:—*Sarvasaṁkṣobhiṇī*, *Sarvavidrāviṇī*, *Sarvākarṣaṇī*, *Sarvāhlādanī*, *Sarvasammohinī*, *Sarvastambhava*, *Sarvajṛmbhiṇikā*, *Sarvavaśaṁkarī*, *Sarvarañjanā*, *Sarvonmādanī*, *Sarvārthasādhikā*, *Sarvasampattipūriṇī*, *Sarvamantramayī* and *Sarvadvandvakṣayaṁkarī*. These are (collectively known as) *Sampradāyākhyās* residing in the city of Cakriṇī. The Mudrās called *Sarvavaśyās* are considered the protectresses in that *Cakra*. There are crores of Śaktis there proud of being their servants.

86-90. Twenty *Hastas* above the level of the *Antara* of *Saṁkṣobhiṇī* and others, O Pot-born sage, is the mansion of *Sarvasiddhipradā* and others. It extends to four *Nalvas* and is called *Viṣṭya* (?) [*Dhīṣṇya* in N. 32-94].

The deities are—*Sarvasiddhipradā*, *Sarva-sampat-pradā*, Goddess *Sarvapriyaṁkari*, *Sarvamaṅgalakāriṇī*, goddess *Sarvakāmapradā*, *Sarvaduḥkhavimocanī*, *Sarvamṛtyuprasaminī*, *Sarvavighnanivāriṇī* Goddess *Sarvāṅgasundarī* and *Sarvasaubhāgyadāyinī*. These goddesses are raised upwards from amongst the *Kalās*. They are remembered by the names *Yoginīs*.

Śrī should be known as *Cakriṇī* (Presiding deity of the *Cakra*). The *Cakra* is conducive to the achievement of all objects. The *Sarvonmādana* Mudrās are the protectresses of the *Cakra*.

91-96. Twenty *Hastas* above the level of the *Antara* of *Sarvasiddhi* and others, O Pot-born Sage, is the *Antara* of *Sarvajñā* and others. It extends to four *Nalvas*. The *Cakra* is divine and big; it is remembered as *Sarvarakṣākara* (Protective of everyone).

Sarvajñā. and others are recounted (below). They are *Sarvajñā*, *Sarvaśakti*, *Sarvaiśvaryapradāyinī*, the goddess *Sarvajñānamayī*, *Sarvavyādhivināśinī*, *Sarvadhārāsvarūpā*, *Sarvapāpaharī*, the goddess *Sarvānandamayī*, *Sarvarakṣkāsvarūpiṇī* and *Sarvepsitapradā*.

These leading Yoginīs are devoid of arrogance. Mālinī is mentioned as the presiding deity of the *Cakra* and the Mudrā is Sarvamahāṅkuśā.

Thus a few Cakras have been described in the mansion of Cintāmaṇi up to the Antara of *Sarvajñā* and others. Listen to the others also, O Sage.

Notes on this Chapter:

vv. 1-32 of this chapter state the position or distribution of places to various deities in Lalitā's paraphernalia. The following are their location :

1. South-East—Cidvahni: Fed with nectar. The Priestess and the Priest—Lalitā and her consort (vv. 1-15)
2. South-West in the Lotus-grove—Chariot Cakrarāja (vv. 6-10)
3. North-West of the mansion—Geya Cakra-ratha.
4. North-East—Kirī-Cakra of Daṇḍanāthā (vv. 11-13)
5. Palaces of Viṣṇu, Gaṇapati etc. are detailed in vv. 14-32.

The break-up of Topics and their consistent inclusion under specific chapters is not properly followed in this edition. Hence the distribution of the places of residence and their cakras are half-done here and the same topic continues in chapter 37.

CHAPTER 37

Description of Other Inner Apartments in the Royal Chamber.

Hayagrīva said:—

Twenty *Hastas* above the level of the *Antara* of Sarvajñā and others is the *Antara* of Vaśinī and others. It extends to four *Nalvas*. The stair-case and apartments should be known as before. That *Cakra* is well known by the name *Sarvarogahara* (Destroyer of all Diseases).

3-4. Vaśinī and other goddesses are stationed there in due order from the East etc. The first one is the goddess Vaśinī. The Goddess of Speech named Kāmeśvarī comes thereafter. She is accompanied by *Kavarga* (Gutturals). Modinī the Goddess of Speech accompanied by *Cavarga* (Palatals), is the third one.

5. Then comes the Goddess of Speech named Vimalā who is embellished by the *Ṭa-varga* (cerebrals). The fifth one is the Goddess of Speech called Pradhāraṇā accompanied by *Ta-varga* (Dentals).

6-7. The sixth one is Jayini invigorated by *Pa-varga* (Labials). In the square of letters beginning with '*Ya*' is the Goddess of Speech called Sarvaiśvaryā etc. Kaulini accompanied[?] by the six letters beginning with '*Sa*' is considered as the eighth one. All these goddesses are embellished with pearl ornaments. They are engaged in performing Japas.

8. They are considered to be fondled by the spontaneous flow of prose and poetry. They stay there, O Pot-born Sage, delighting and amusing Śridevī by means of sweet lyrics and dramas pleasing to the ears.

9-10a. O scorcher of Vātāpi, these deities have been famous by their secret names. The presiding deity of this *Cakra* is glorified by the name Siddhā.

Khecarī is considered as the protectress of this *Cakra*.

10b-11. O Subduer of the Vindhya mountain, Twenty *Hastas* above the level of the *Antara* of Vaśinī is the *Cakra* called *Astra*. Its extent is four *Nalvas*.

12-14. The five arrows of Kāmeśvara are the five goddesses of *Bāṇa* (arrow). The two goads of the primordial man and woman are very brilliant. Then there are two bows, O enemy of the Vindhya mountain. These nine weapons are conceived in the nine lotuses. Including the pair of nooses of brilliant lustre there are four weapons, O Pot-born Sage. Four belonging to Kāmeśvarī and four to Śrī Maheśa (i.e. arrow, bow, goad and noose). Put together there are eight blazing and shining weapons.

15. These divine weapons are extremely gratified by the blood of the wicked Dānavas that was drunk by them in the course of the great battle with the Asura Bhaṇḍa. Those divine weapons are active and alert now.

16. Among other weapons there are supplementary weapons of these weapons. Their number runs into crores.

17-18. *Vajra-Śakti* (Thunderbolt—Adamantine lance), *Śataghnī* (a rocket-like missile capable of

killing hundreds,[125] *Bhuśuṇḍī* (a missile perhaps a fire-arm), *Musala* (a mace) *Kṛpāṇa* (a sword), *Pattiśa* (a sharp-edged spear), *Mudgara* (an iron club), *Bhindipāla* (a sling for throwing stone). Thousands and thousands of weapons like these serve with intoxicated excitement the great Śaktis of the eight weapons.

19-21. Twenty *Hastas* above the level of the *Antara* of weapons, O scorcher of Vātāpi, is the abode of the three Samayeśīs. It is considered to extend to four *Nalvas*. There the three deities beginning with Kāmeśi and a fourth one also reside. She alone is the Goddess Lalitā, the mother of the entire universe. Listen to the names of the three goddesses. Kāmeśī is the first. (The other two are) Vajreśī and Bhagamālā. Thousands of Śaktis serve them.

22. All those different kinds of deities remembered as pertaining to all the systems of philosophy serve the Great Goddesses there beginning wish Kāmeśi.

23-25a. Śrīdevī is the deity that completes the number when these deities as well as the deities named Nityās, Cakriṇīs and the Yoginīs are reckoned. Mother Lalitā who reclines on the lap of Lord Kāmeśvara is the fourth one in the group of Kāmeśī and others. She is the sixteenth among Nityās. She is glorified as the ninth one among Yoginīs and *Cakra* Devīs.

25b-28. O slayer of Ilvala, twenty *Hastas* above the level of the *Antarāla* of the Samayeśīs is the abode called Nāthāntara. It extends to four *Nalvas*. It is embellished with stair-case as before. The great Devīs (Goddesses) there are Nāthās who have founded and popularised the Yogaśāstra. They are the instructors in Mantras for everyone. They are verily the great oceans of all lores.

There are four Yoganāthās for the protection of the worlds. They had been created by Lord Kāmeśa. Listen to their names.

29-31a. Mitrau (? two Mitras), Ṣoḍiśa (?) and Carya.[126] For the sake of protection, O Pot-born Sage, many persons of the nature of *Pādukās* (Sandals) have been created by them. Those are persons with divine knowledge of the lores, groups of human beings, groups of Siddhas, *Suratāpasas* (celestial ascetics) etc. They have attained Siddhis of *Sālokya* (having the same world as that of the god-head), *Sārūpya* (having the same form) and *Sāyujya* (having complete identity). They are great teachers. Many serve the *Gurus* (preceptors).

31b-35a. Twenty hastas above the Antara of Nāthas is the excellent abode called *Nityāntara*. It extends to four *Nalvas*. There are fifteen Nityās (eternal goddesses). They are Nityā Kāmeśvarī, Nityā Bhagamālinī, Nityaklinnā, Bheruṇḍā, Vahnivāsinī, Mahāvajreśvarī, Dūtī, Tvaritā, Kulasundarī, Nityā, Nīlapatākā, Vijayā, Sarvamaṅgalā, Jvālāmālinī and Citrā.

35b-39. All these Nityā deities have the form of Goddess. They are extremely powerful and valorous. They have assumed the status of the lunar days beginning with *Prathamā* (the first of those days). They pervade the three worlds. They have the forms of the three units of Time (Past, Present and Future). They are adepts *in Kālagrāsa* (consuming even Kāla i.e. Time or God of Death). At the bidding of Devī (Goddess Lalitā) they stay assuming the forms of hundred (years of) longevity of every one beginning with Brahmā who lives for a very long time.

They are always active and devoid of agony. They are born of the excellent body of Śrī. For the prosperity of all the worlds, they serve Lalitā who is in the form of *Cit*. Fifteen brilliant Īśvara have undergone the status of being their

---

[125] Or a cylindrical piece of wood studded with iron pikes—MW, p. 1049a.

[126] N. gives the names as follows: Mitreśa Uḍḍīśa, Saṣṭhīśa [Ṣaṣṭhīśa?] and Caryā.

abodes. It is considered that the abode of Ṣoḍaśī (i.e. Lalitā considered as the sixteenth one in the group of Nityās), is the *Binducakra* of special creation.

40-42. Then, O Pot-born Sage, twenty *Hastas* above the *Antara* of the Nityā deities is the *Antara* of the *Aṅga Devīs* (Deities of various limbs). It is said that it extends up to four *Nalvas*. The staircase and apartment are as before. O Sage, the Śaktis beginning with *Hṛdaya* Devī (Deity of the Heart) are in it. They are mentioned to be six in number viz. *Hṛddevī, Śīrodevī* (Deity of the Head), *Śikhādevī* (Deity of the Tuft), *Varmadevī* (Deity of the Armour), *Dṛṣṭidevī* (Deity of the Vision) and *Śastradevī* (Deity of the Weapons).

43. They are very close to Lalitā, the consort of Śrī Kāmeśvara. All their limbs are full with the freshness of youthful bloom and beauty. They are very attentive. They hold weapons.

44.Haughtily they move about both within the *Bindu-pīṭha* and all round too. They carry out the order of Lalitā. They are the close companions and confidants of the *Vaśīs*.

45-47. Then, ten Hastas above the Antara of the deities of the limbs, is the great *Pīṭha* (Pedestal seat) named *Bindu Nāda*. It extends to eight Nalvas. It resembles the rising sun. This should be known as *Bindupīṭha*, *Mahāpīṭha*, *Śripīṭha*, *Vidyāpīṭha* and *Ānandapīṭha*. It assumes the forms of fifty *Pīṭhas*.

48-52. There the excellent couch of Śrī Lalitā Devī is placed. It is pervaded by five Brahmans (i.e. Brahmā, Viṣṇu, Maheśāna, Īśvara and the Supreme Brahman). It is very great and is the cause of the three worlds. It is mentioned that the four *Pādas* (legs) of that couch are ten Hastas high and three Hastas in girth. They are in the forms of Brahmā, Viṣṇu, Maheśāna and Īśvara. They have attained the status of Śaktis too on account of perpetual meditation on Śrī.

One of the legs of the couch resembles the Japākusuma (*the China Rose*). It should be known that it is of the nature of Brahmā. It is in the South East.[127] The fourth leg of the couch has the splendour of Karṇikāra (the pericarp of a lotus). It should be known that it is of the nature of Īśvara as it is in the North-East.

53. All these have weapons with them. They are adorned with all ornaments. Above and below, they have the forms of pillars. They have personal forms in the middle.

54. They keep their eyes closed in meditation on Śrī. Their limbs are steady without any movement due to meditation on Śrī. Above them, the plank of the couch is Sadāśiva.

55. It has the splendour of a full-blown pomegranate flower. The plank is six *Nalvas* long and four *Nalvas* broad. It is continuously sparkling and refulgent.

56-57. Beginning from the *Antara* of the *Aṅgadevīs* and ending with the plank of the couch, O Sage, stair-cases in the form of the Tattvas shine. They are made of Cintāmaṇi stones. They are thirty-six in number.[128] We shall mention the stairs in the ascending order.

---

[127] Here there is an omission of the description of two more legs in the South-East and North-West and of the forms of Viṣṇu and Maheśvara. The omitted lines as ascertained from N are as follows:

The second leg of the couch has the splendour of a big sapphire. It should be known as of the nature of Viṣṇu and it is in the South-West direction.

The third leg of the couch is as spotless as pure crystal. It should be understood to be representative of (lit. of the nature of) Rudra and it is in the North-West direction.

[128] Both Śaivas and Śāktas believe in 36 Tattvas but of these the first 12 are imaginary as S.N. Dasgupta puts it, while the remaining 24 arc the same as in Sāṃkhyas. The list of Tattvas is given in 58-60. For tabular systematic presentation *vide* Sir John Woodroffe's *The Garland of Letters* 2nd Edt. pp. 252-253.

58-60. They are:—Earth, water, fire, wind, ether, smell, taste, colour, touch, sound, sexual organ, anus, feet, hands, organ of speech, nose, tongue, skin, eyes, ears, ego, intellect, mind, *Prakṛti*, *Puruṣa*, *Niyati* (fate, destiny), *Kāla* (Time), *Rāga* (attachment) *Kalā* (Arts), *Vidyā* (Lore), *Māyā*, the Pure Vidyā, Īśvara, Śakti, Sadāśivaśakti and Śiva.

61. Thus the rows of stairs numbering thirty-six have been recounted. The entire row of stairs is on the eastern side of the couch.

62-63. Then over the couch is the bed made of the down and feathers of swan. Its height is only one *Hasta*. It extends to four *Nalvas*. There are brilliant pillows, both for the feet as well as for the head. It is further rendered splendid by sixty-four golden vases and water-jars with pink colour.

64. The sheet spread over it was made of saffron coloured fabric, pure and soft with the lustre of ruby.

65-67. It is on this that the primordial Lord Śiva, Kāmeśvara stays (permanently). He sits facing the East. He is endowed with sympathy and mercy. He is very handsome in his romantically loveable dress and guise. He is perpetually sixteen years old. He has the lustre of the disc of the rising sun. He has three eyes and four hands. He is adorned with necklaces, bracelets, coronets, bangles and other ornaments. An exquisite smile spreads entirely over his cheeks like the moonlight. Thus the Lord sits there alert and watchful.

68. (Description of Goddess Lalitā).[129]

Goddess Lalitā is seated on his lap. She is reddish saffron in colour like the mid-day sun. She is always sixteen years old. She is proud of her fresh youthfulness.

69. She has the lustre of unpolished ruby stone. The splendour of her nails is like that of sandal paste and lotus. She has redness in the soles of her feet regardless of application of red lac.

70-71. Anklets and other ornaments on her feet produce a charming tinkling sound. The sound of her bangles is very charming. Her shanks (leg from ankle to knee) subdued the pride of excellent quiver of arrows of the God of Love. Her thighs shine like the trunk and the forearms of an elephant or like the stem of the plantain tree in complexion. Her hips and loins are beautified by a red silk cloth very thin and smooth to touch. She is refulgent with well developed hips and buttocks.

72. The knot of her garment comes up to the middle of her thighs. She shines with a girdle set with gems and jewels. Her navel is depressed like a great whirl-pool and the three wrinkled folds spreading over it appear like a river of light and gleam.

73. She has worn a number of pearl necklaces swinging to and fro over her breasts. Her slender waist appears to be breaking due to the weight of her plump breasts.

74-76. Her hands are as soft as the glossy petals of Śirīṣa flower (*Acaria Sirissa*). All her four hands were embellished with a number of armlets, bracelets and bangles. The fingers have rings round them. Her beautiful neck which is close by her husband is very beautiful. Her face is circular and lustrous like a mirror with beautiful chin with gentle curves. Her lips are red in colour. The row of her sparkling teeth is neatly set. They shine like the (thirty-two) lores. They have the refulgence of buds of Kunda flowers (*Jasmine*). She appears to be radiating (lit. displaying) moon-light through her teeth.

77. She shines with many ornaments set with pearls. Her eyes are as large and long as the inner petal of the Ketaka flower.

---

[129] The description of Goddess Lalitā is certainly romantic. But the words 'Bindu Pīṭha', 'The Screen of Mahāmāyā' (e.g. v. 93) scarcely veil its spiritual content despite poetic fancy.

78. In her forehead as charming as the crescent moon the forelocks have been neatly arranged. Her ears are adorned with different kinds of ornaments and ear-rings of ruby.

79. The betel-leaf preparation that she chews is always rendered fragrant by camphor and musk. Her face is as sweet and charming as the moon in the autumn.

80. Her beautiful coronet is well set with the fine pieces of Cintāmaṇi stone. She shines with her third eye in the forehead sparkling like a gemset tilaka mark.

81. Her tresses are dark and thick-set like the dense darkness. She shines with the mark of saffron applied in the middle of her head like a line.

82. The crescent moon shines like a diadem. Her eyes move to and fro due to inebriation. She possesses all romantic dress and make-up exciting love. She is embellished with all ornaments.

83. She is the mother of the entire world. She increases bliss perpetually. She is the source of origin of Brahmā, Viṣṇu, Giriśa, Īśa and Sadāśiva.

84. She delights everyone with the stream of sympathy exuding from benign side-glance. Thus that Holy Goddess Lalitāmbikā, the destroyer of sin, appears resplendent.

85. People know that the benefit of worship of other deities is the opportunity to worship her. Hence, the benefit of her worship is the opportunity to worship her.

86. How can I then describe Goddess Lalitā adequately. Even in the course of a thousand crores of years, a fraction of it cannot be described.

87. She who is to be described is in the form which is beyond (the ken of) speech. How can (my) words have access to her? (She is that ultimate reality) from where words recede without reaching her along with the mind.

88. Of what avail is profuse utterance? Listen to this fact. This is not being spoken by me out of partiality, love or delusion.

89-92. O ascetic, let the branches of the Kalpa tree be pens. Let the seven oceans be ink-pots. Let the Earth which extends to fifty crores of Yojanas become the paper. Let the time for writing be more than a *Parārdha* (1 followed by 17 zeroes) of years. Let the people in the world write each of them having a crore of hands. O Pot-born Sage even if all the speakers be as eloquent as Bṛhaspati, it is impossible to adequately describe a thousandth part of the lustre of a toe-nail of the lotus-like foot of Śrīdevī. Or (it is enough to say) that all activities will be in vain in the matter of eulogising her.

93. All round the *Bindupīṭha* a handsome and symmetrical curtain hangs down. It is the *Mahāmāyājavanikā* (screen of Mahāmāyā) and is dark in colour.

94-95. The numerous ornaments and embellishments obtaining there are the rarest ones. Desirous of describing them my power of speech is struck down (stifled) at the throat itself due to shame. Above the Goddess about forty Hastas from the ground level, a chandelier and canopy are kept suspended. They are rare in all the three worlds.

96. She alone knows everything regarding the good features obtaining there. Her exalted grandeur and felicity is far beyond even our comprehension. By whom can it be described?

97. Thus for the sake of slaying Bhaṇḍa, the great Daitya, Lalitāmbikā has manifested herself from the *Cidanala* (the fire of knowledge and consciousness). She has entirely burned all Dānavas.

98. Presiding over Śrīnagara which had been built by celestial artisans and craftsman and which has sixteen holy establishments, she protects the Universe continuously.

99. There are other Śrīpuras also in this manner. In the arrangement there is no difference among them. The difference is only in the name.

100. Those who recount the story of Śrīpura beginning with the garden of many trees attain the greatest goal.

101. The men too who listen to it, who ask about it, who search for it and who hold the book thereof attain the greatest goal.

102. Those devotees who get a replica of Śrīpura, made through craftsmen, with the different parts of the same duly represented and build a huge temple of Śrīdevī, do attain the greatest goal.

Notes on this chapter:

This chapter describes the remaining *Antaras* of other deities and concludes with the poetic description of Lalitā and her consort.

The following are the Antaras in the upward direction. The last one in the last chapter is taken as the base:

Bed or Couch of Śrī Lalitā—36 Tattvas as stairs

Bindu-Pīṭha

(vv. 45-67)

Assumes forms of 50 *Pīṭhas*

Antara of Aṅga-devīs (denoting parts of Lalitā's body.

(vv. 40-44)

The Abode of Ṣoḍaśī: Nityā (Lalitā): *Bindu Cakra.*

Bindu Cakra

The Nityā-devīs dwell with 15 Īśvaras

Antara of 15 Nityā deities (Lalitā is the 16th)

(vv. 31b-39)

Antara of 4 Nāthās—Influence of Nāth Cult and *Gurudom.*

(vv. 25-30)

Antara of Samayeśīs

Autara of Kāmeśī, Vajreśī, Bhagamālā, Śrīdevī (Lalitā) the 4th Devi

(vv. 19-24)

Antara of weapons (in person) of Kameśvarī

(vv. 10b-18)

N. of the cakra: *servoroga-hara*

Cakriṇī (Presiding deity): *Siddhā,*

Protectress: *Khecarī* (v. 9); Sarvaīśvaryā (*Ya* etc.) (v. 6); Kaulinī (*Śa* and the rest) (v. 7); Pradhāraṇā (v. 5) (*Ta-Varga*); Jayinī (5) (*Pa-Varga*) (v. 4); Kāmeśvarī (Goddess of speech accompanied by *Ka-varga*); Medīnī (v. 4) (*Ca-Varga*); Vimalā (v. 5) (*Ṭa-varga*); Antara of Vaśinī and other goddesses like Kāmeśvarī etc. (vv. 1-10a)

The Antara of sarvajñā as in chapter 36

CHAPTER 38

Procedure of Practising the Royal Mantra.

Agastya said:

The great narrative such as the great manifestation (of the Goddess), the slaying of Bhaṇḍāsura and the stay at Śrīnagara of the Goddess have been heard.

2. Now, I wish to hear the means of practising her Mantra and the characteristics of her Mantras. Please recount all this.

Hayagrīva said:—

3. The verbal product or the word is greater than all other objects. Of all words and utterances, O Sage, the collection of the Vedic hymns is the greatest. (also see *notes on Lopāmudrā and Kādi mantra*)

4. Of all the hymns in the Vedas, the Veḍic Mantras (spells and secret formulae) are greater than the rest. The Mantras pertaining to Viṣṇu are greater than all other Vedic Mantras.

5. The Mantras pertaining to Durgā are greater than those (Viṣṇu Mantras), O Sage in regard to vigour and efficacy. O Sage, the Mantras pertaining to Gaṇapati are greater than those (of Durgā).

6. The Mantras of the Sun God are greater than the previous ones and those of Śiva are still greater than these. The Mantras of Lakṣmī are more powerful than those (of Śiva) and the Mantras of Sarasvatī are more excellent than those (of Lakṣmī).

7. The Mantras of Girijā (Pārvatī) are greater than those (of Sarasvatī). The Mantras of various kinds handed down by sacred tradition (*Āmnāya*) are greater than those (of Pārvatī). Of all traditional Mantras, the Vārāha Manus (Mantras pertaining tO Goddess Vārāhī) are more excellent than the above.

8. The excellent Mantras of Śyāmā (Rājaśyāmalā or Mātaṅginī) are more splendid than the rest. O slayer of Ilvala. The Mantras of Lalitā of ten different types are greater than they.

9. Among (those ten), O suppressor of the Vindhya Mountain, two leading Mantras are more efficacious. They are well known as Lopāmudrā and Kāmarāja.

10. That (Mantra) which begins with '*Ha*' is Lopāmudrā. That which begins with '*Ka*' is Kāmarāja. The great Īśvara, Kāmarāja is expressed by Haṁsa and other words.

11. Goddess Śrī Lalitāmbikā is expressed by the words *Smara* etc. The difference between *Hādi* (beginning with *Ha*) and *Kādi* (beginning with *Ka*) Mantras is caused by three Varṇas (letters). Of these two, the Kāmarāja Mantra is the bestower of Siddhis on those who are devout.

12-14. The leading Mantra of Haṁsa etc. (i.e. of Maheśvara) is expressed by three sets of five (*Pañcatrika*) namely [I set] by Śiva, Śakti, Kāma, Kṣiti (Earth) and Māyā. [II set] by Haṁsa (Maheśvara or swan), Bhṛgu, Kāma, Śaśimaulī (Moon-crested Śiva) and Śakra. [III set] by Bhuvaneśa (the Lord of the Universe), Candra (the Moon), God of Love, Kṣiti and Hṛllekhā (line of the heart). The leading Mantra of Kāma etc. (i.e.

Śrī Lalitāmbikā), having Smara as the source of origin is expressed in the mouth of Śrī.

15. Those highly fortunate ones who worship[130] (with) Pañcatrika Mahā Vidyā (the Mantra expressed by three sets of five i.e. 15 letters) which describes Lalitāmbā will have siddhi everywhere.

16. After receiving from the great good preceptor the Mantra sanctified and consecrated by Tripañcārṇa (Three * five letters = Fifteen letters), the learned devotee should practise it very well in the manner expressed below.[131]

17-18. I shall mention it in due order. O Sage, listen attentively. The devotee should get up early in the morning and think about of having in his head a brilliant lotus having the splendour of a thousand petals, fine filaments and good pericarp. He should meditate upon his noble and exalted preceptor who is kindly disposed and merciful, as stationed in that lotus.

19-20. Thereafter, he should go out and carry out routine cleaning activities. After returning, he should anoint his body with scented oil. He should take bath in hot and pure water and apply unguents and perfumes over his body.

Water is sacred and pure by nature. What then when it gets into contact with fire and is heated.

Hence, one should take bath in hot water. If that is not available, any available water may be used.

21. He should then wear clean clothes red or brown in colour. He should then perform *Ācamana* (ceremonious sipping of water). With great purity (in mind and body) the learned devotee should mentally meditate upon the great Ambikā (Mother Goddess).

22. He should put sacred marks on his forehead in the manner to which he is accustomed, viz. *Ūrddhva Puṇḍra* (in the shape of capital U), *Pañcavardhana* (in the shape of the leaf of castor oil plant) *Tripuṇḍra* (three parallel and horizontal lines) or *Agastyapatra*—shaped (like the leaf of *Agasti Grandiflora*). Pure in soul (mind) he should perform *Sandhyā Vandana* in a secluded spot.

23. He should offer *Arghya* (water-oblation) along with Darbha grass, raw rice, flower and sandal paste in a vessel of the shape of the leaf of an Aśvattha (*Ficus regligiosa*) tree.

24-25. Since she too is a deity deserving *Arghyas*, he should offer three *Arghyas* to Lalitā. In accordance with his ability he should perform (for propitiating her) the *Tarpaṇa* rites tO Goddess Lalitā with the Mūla-Mantra at the beginning, and later to the Devas, the sages and the manes in accordance with the injunctions. He should then worship the Sun god as well as the Goddess as stationed in the disc of the Sun.

26a. Silently and pure in heart, he should enter the sacrificial chamber.

26b-28a, He should apply over his body excellent camphor, musk, sandal paste and other unguents. He should adorn his limbs with ornaments. He should dress himself beautifully and lovably. He should embellish his hair with fragrant flower garlands. In the matter of ornaments (there are no strict rules to be followed) he can have ornaments in accordance with his wealth or he can have ornaments in *Saṅkalpa* (imagination).

28b. He should then perform the *Nyāsa* rites (Assignment of the parts of the bodies to various deities) mentioned subsequently in the section on worship. He should perform rites in due order. He should be seated on a smooth and soft seat. He should then meditate on the great Śrīnagara.

---

[130] v. l. *Japanti* (N) 'perform the Japa of'.

[131] vv. 17-32 describe the procedure of *Sādhanā* for getting "mastery" over the Lalitā mantra.

29-31. He should meditate on the divine Śrīnagara beginning with the park of different kinds of trees and ending with Lalitā. He should be pure within and without. Unembarrassed and undismayed, he should perform worship along the path (procedure) mentioned in the *Pūjā Khaṇḍa* (the Section on worship). He should take up rosary rendered fragrant by means of camphor and musk. Seated facing the North or the East, he should perform Japa of the Goddess seated on the throne. If the devotee performs the Japa three million six hundred thousand times, the Vidyā would reveal herself into him gladly.

32. Homa should be one-tenth (of Japa), i. e, three hundred and sixty thousand. The *Tarpaṇa* shall be one-tenth (of the *Homa*) i.e., thirty-six thousand. The feeding of the Brāhmaṇas is expressed as one-tenth of the same, i.e. three thousand six hundred.

33. After having achieved the mastery over the Mantra, the devotee should continue Japa for other purposes desired by him.[132] By performing Japas, a hundred thousand times, he can control all human beings.

34. By performing Japas two hundred thousand times, he can fascinate and win over women. By performing Japas three hundred thousand times, he can control all beings and win them over.

35. When the completed Japas come to four hundred thousand times, the daughters of serpents become excited in love for him. When the Japas reach five hundred thousand times, the women of Pātāla become excited for him.

36. The entire group of beautiful women of the *Bhūloka* (Earth) shall be won over by performing Japa six hundred thousand times. The fawn-eyed beauties of the *Svargaloka* (Heaven) become excited by seven hundred thousand (Japa).

37. All those who are born of the race of Devas can be won over and subdued by means of eight hundred thousand Japas. One shall win over all gods by means of nine hundred thousand Japas[133].

38. One can win over and subdue Brahmā, Viṣṇu and Maheśvara by means of one million one hundred thousand Japas. One can achieve the eight Siddhis (Super-human powers) by means of one million two hundred thousand Japas.

39. It was through this Mantra that Indra, achieved Indrahood, Viṣṇu his Viṣṇuhood, Śiva his status as Śiva.

40. Indu (the Moon God) achieved his moonhood by means of this, Bhānu (the Sun God) achieved his solar status through this. Understand that the different refulgent mystic powers of all Devas have been acquired by this prominent Mantra.

41. The person who performs Japa of this Mantra shall be rid of all sins. He shall have the most handsome features in all the three worlds. He can enchant and fascinate even the God of Love.

42. He shall be endowed with all Siddhis. He shall be omniscient and shall be worshipped by all. Merely by his sight he can fill the inner (heart?) of all others.

43. He shall be equal to Vācaspati (Preceptor of Devas) in eloquent speech. In glory and magnificence, he shall be equal to the Wind God. In steadiness and firmness, he will be like the Himalaya mountain.

---

[132] vv. 33-62 described the "fruits" or powers one achieves after performing specific quantity of *Japa* of mantra.

[133] Veṅkt ed. deletes the line:

daṣa[dasa?]-lakṣeṇa śakrādidikpālān vaśamānayet |

"He can control the guardians of quarters like Indra by one million Japa".

44. In loftiness he will be equal to Meru. In depth and majesty he shall be like a great ocean. Within a trice he can cause excitement in villages, rural settlements, cities, etc. by his personality.

45-46. By slightly bending his eye-brows, he can stun the evil-minded ones, cause yawning them, dispel them, enchant them and even kill them. He will possess the punitive powers got by black magic.

47. His speech is sweet like the current of Gaṅgā. O Pot-born sage, there is nothing unknown to him among the scriptures.

48. He is competent to expound and refute all systems of Philosophy. He knows the entire range of Tattvas. He becomes omniscient.

49. His heart is soft and tender with kindness towards all creatures. The three worlds are incapable of being an object of his fiery rage.

50-53. At his sight, fawn-eyed ladies become excited and experience the following—the knot of their garments round the waist becomes untied or loosened; their girdles slip down. On account of cluster of drops of sweet, they appear to be adorned with pearls; on account of excessive passion their eyes rove; rows and rows of their bangles set with jewels slip off from their lotus-like hands; they become motionless due to the stiffness of their thighs; due to bashfulness their faces are bent down; their *pudenda muliebra* exude liquid secretions, hairs on the body standing on their ends serve the purpose of ornaments. By the activities of the God of Love, they appear to have completely changed forms.

54. Clusters of flames ot excessive passion make them blaze as it were. They appear to be burned by showers of fiery arrows of the God of Love.

55. They are afflicted by anxiety; they seem to suffer on account of the fever of love; they are dried up due to bashfulness.

56-57. They have forsaken (the sense of dignity of their) family caste, (ethical) conduct of life, shyness, retinue, fear of the world, fear of kinsmen and fear from the other world too, and they earnestly request him in their heart of hearts. Those beautiful ladies rush a him wherever he stays in the forest, in the city, or in the temple or in other place.

58. Just as a drop of water when blown about, moves up and down on a lotus leaf, so also the minds of beautiful ladies become restless on seeing him.

59.[134] (Partially defective text). He is humble and modest. Driving away the rude and impolite persons is the greatest achievement. Rows and rows of ail lores serve him.

60. When Trilokī Lalanā (the three worlds in the form of a woman) shines with the discs of the moon and sun as her two breasts, begging to love him at his very sight, then, O ascetic, what need be said about other women more wretched and pitiable?

61. There is the holy proclamation of his fame and glory in all cities, streets, quadrangles and in parks perpetually. It acts as the heavenly tree (kalpaka tree yielding everything that we wish for).

---

[134] The Veṅkaṭeśvara Press Text reads:

vinītānavanītānāṃ vidrāvaṇamahāphalam |

The text is defective—*vinītā* should be emended as *vanitā*.

N. (Nirnaya Sagar) text reads:

vanitānavanītānāṃ vidrāvaṇa-mahānalam |

"He is the veritable huge fire who melts the butter in the form of ladies. (He is so exceedingly seductive)".

62. At his very sight the signs of sinners perish. Only his good qualities are proclaimed everywhere by leading poets.

63. Those who meditate on the Great Goddess (*Mahādevī*) by means of different letters, weapons, different vehicles and ornaments attain the respective super-human powers (Siddhis) relevant to them (i.e. the letters used in Japa. The form of Goddess meditated upon etc.).

64. The first part of the Mantra has the fine white lustre of the jasmine and the Moon. That should be thought and pondered over at the root of *Ahaścakra*, (Wheel of the day)[135]. It has blazing flames.

65. The second part of the Mantra is like the glowworm. It should be observed in the *Ahaścakra* as one with shining flames till the tip of the hair (on the head)[136]

66. The third part that dispels all sins should be observed in the follow of the two-petalled lotus placed inside the lotus of Bāla and others.[137]

67. For the sake of salvation, Ambikā with white complexion and feature like the Moon-light should be meditated upon.[138]

In the rites for winning over and subduing others (the Goddess should be meditated upon as having the red lustre of the dusk.

68. For the acquisition of all sorts of wealth, the Goddess with dark complexion is thought of.

For making others silent and dumb, the blue-complexioned goddess is meditated upon. In the rites for making others benumbed, stiff and paralyzed, the yellow-complexioned Goddess is meditated upon.

69. For the acquisition of power of composing poems, Lalitāmbikā with white complexion, free from impurities and sparkling like crystal, should be meditated upon.

For the acquisition of wealth, Lalitāmbika with golden complexion is contemplated.

70. Those who meditate upon her as a great mass of splendour refulgent like a ruby-lamp from the *Mūlādhāracakra* to the *Brahmarandhra* (the aperture on the crown of the head) shall achieve all siddhis (Supernatural powers).

71. Thus, O Pot-born sage, those who observe and meditate upon Śrīdevī by means of various types of Dhyānas obtain great glory and wealth. This is attained only by good people, never by bad people.

72. Only, they, by whom severe penance has been practised, do perform meditation. He who meditates has no subsequent birth. He who is

---

[135] The text reads '*ahaścakre*'. It should be emended as '*ā-hṛccakram*' up to the plexus—yogic *cakra*—at the heart'. Nirṇayasāgara text confirms this emendation.

[136] The text is corrupt. It should be as in the Nirṇayasāgara text:

vibhāvanīyo hṛccakra āphālāntaṃ jvalacchikhaḥ |

"It should be observed at the yogic plexus in the heart (lustrous) like a fire blazing with flames".

[137] The Veṅkaṭeśvara Press text reads:

bālādipadmastha |

The Nirṇayasāgara text gives a better reading:

lalāṭa-paṭṭastha |

"That which is at the fore-head"

The yogic plexus is of two petals.

[138] vv. 67-71 Various Dhyānas of Lalitā for different objectives or fruits.

not Śaṅkara himself, never gains Mantra Vidyā of Lalitā Parameśvarī).

73. If this Mantra is possessed by anyone in a family, the members of his family shall be gratified and liberated. There is no doubt about it.

74. This is decided in all the scriptures, that this lore about the Goddess is concealed and hidden. Her Mantra is the greatest of all secrets.

The Vedas and the scriptures eulogise Laliteśvarī.

75. She alone is the supreme Ātman. She alone is the greatest destination. She alone is the greatest holy place of pilgrimage. She alone is the great fruit and result.

76. Sages sing about her who gives five types of Siddhis. Sanaka and others meditate on her. The excellent gods beginning with Brahmā, worship her.

77-79. She is not attained by any of the following types of people—persons of despicable conduct, accused ones, men of crooked minds, who are against Devas, those who indulge in futile arguments, those whose intellect wanders in vain, the spoiled ones, those who have no good habits, those who live upon the leavings of others, those who have been dropped down from their families, cruel ones, those who hate systems of philosophy and cults of religion, persons of sinful practice, those who censure good conduct and custom, haughty fellows, those who speak arrogantly, hypocrites and those with excessive pride. To people like these, men as well as Devas, she is inaccessible.

80. It has already been said, O Pot-born sage, that she is worthy of being worshipped by Devas.

It is for the purpose of slaying Bhaṇḍāsura that she manifested herself from *Cidagni* (the fire of knowledge and consciousness).

81. The form of Mahā-Tripurasundarī is of extensive splendour. Laliteśvarī was eulogised by Brahmā as Kāmākṣī.

82. The Goddess is designated Lalitā (the coaxed deity) as she was caressed by the mind of God Śiva while he was meditating upon Lalitāmbikā with utmost devotion.

83. Whatever exploits she did, have been recounted. In another section I shall mention the injunctions regarding the mode of worship as mentioned in scriptures. I shall mention her miraculous elegance and charm.

Notes on Lopāmudrā and Kādi (Kāmarāja) Mantra

[Note: this page is extracted from a footnote at chapter 38]

vv. 3-10 give a gradation of Mantras in importance and decide that Lopāmudrā Mantra i.e. the mantra beginning with *Ha* and the Kāmarāja Mantra that is the mantra beginning with *Ka* —are the most efficacious. Shri-Alawani the local Tāntrika whom I used to consult on such matters, told me that "*Ha Sa Ka La Hrīṁ, Ha Sa Ka Ha La Hrīṁ, Sa Ka La Hrīṁ*" is Lopāmudrā mantra. And "*Ka E Ī La Hrīṁ, Ha Sa Ka Ha La Hrīṁ, Sa Ka La Hrīṁ*" is the Kādi or Kāmarāja Mantra. When I inquired about the meaning of these disconnected syllables, he refused to disclose to an uninitiated person like me.

But I found Lakṣmīdhara saying the same about Kādi mantra in his commentary on Saundarya Laharī verse 32, the verse may be translated as follows:

"The letters (or Mantras) indicated by

I. Śiva (Ka), Śakti (E) Kāma and Kṣiti (La).

II. by Ravi (Ha), Candra (Sa), Smara (Ka) Haṁsa (Ha), and Śakra (La).

III. by Parā (Sa), Māra (Ka), Hari (La)

when joined at the end of each Pāda with the particle Hrīṁ, O Divine Mother. They form the limbs of certain aspects of Thine".

So the Mantra is deduced as follows :

I. Ka E I La Hrīṁ |

II. Ha Sa Ka Ha La Hrīṁ |

III. Sa Ka La Hrīṁ |

This mantra of 15 syllables is the keystone of this cult. This is the Kādi Vidyā.

Kaivalyāśrama interprets this very verse as Hādi Vidyā as follows :

I. Ha Sa Ka La Hrīṁ

II. Ha Sa Ka Ha La Hrīṁ

III. Sa Ka La Hrīṁ.

The only difference between Kādi and Hādi mantras is only of three syllables viz. Ka, E, I. These are known as 'Male seeds' and these are used for the I Pāda in Hādi Vidyā (Saundarya Lahari Verse 33).

The symbols used in vv. 12-14 to express the "seeds" of the Mantra are different than those given in Saundarya Laharī.

CHAPTER 39

Glory of the Goddess Kāmākṣī.

Agastya said:—

We honour and meditate about that great splendour which is without beginning and end, is unmanifest (yet) the prime cause of all manifested things and which is the sole essence of Bliss and Knowledge.

2. O Hayagrīva of excessive intelligence, O greatest one conversant with Vedas and Vedāntas, this highly meritorious and excellent narrative of Lalitā has been heard by me.

3. It has been mentioned by you that Tripurā, the greatest deity is worthy of being worshipped by all. Her four arms are equipped with noose, goad, bow and arrows.

4. Her Mantra[139] also has been mentioned. So also the *Śrī Cakra* which has nine outer coverings and the mystic circles as its ornaments. (You have mentioned that) Īśānī is the presiding deity of Śrīpura.

5. In this city of Kāñcī which is sacred and which is an ornament of the entire sphere of Earth, there shines the blessed and illustrious deity well known by the name Kāmākṣī. Who is she?

6. She has only two arms. Her slim creeper-like body shines magnificently and gracefully in every respect. Her beauty is something never seen before. She is the greatest deity in the form of great refulgence.

Sūta said:—

7. "On being addressed thus by Agastya, the noble-hearted Hayagrīva became delighted. In honour of that refulgence, he closed his eyes and meditated on that brilliance. After meditating upon and bowing down (to that refulgence), he spoke to Agastya:—"

Haygrīva said:—

8-14. "I shall explain to you a great secret, O husband of Lopāmudrā, listen. The first one who is subtler than the subtlest is the greatest *Cit* (consciousness). She is the primordial cause. She is also called as cause of dissolution too, by means of her own form[140], by persons who ponder about the reality of principles.

Thereafter, the second deity (called *Śuddhaparā*) manifested herself. She is the purest and greatest deity. She is endowed with two arms. By her right hand she shows the *Yogamudrā* (Mystical gesture) and there is a book in her left hand. Her body has the lustre of snow, jasmine, moon and the pearl. (This deity is called *Śuddhaparā*).

The third one is Parāparā (greater than the greatest). She (Her lustre) is on a par with ten thousand rising Suns. She is bedecked in all ornaments. In her right hand she holds lotus. She has kept her left hand on the left thigh. A crown as well as the crescent moon is the ornament on her head.

---

[139] N. reads *Yantra* and is a better reading with reference *to Śrī Yantra.*

[140] *Trayīprokta-Svarūpā* "Whose form is described in the three Vedas N."

Afterwards that Tripurā became manifested with four arms. She is "Aparā Aruṇā". In her hands she gracefully holds noose, goad, sugarcane and five arrows.

She is Lalitā. She alone has manifested herself as Kāmākṣī in Kāñcī. Sarasvatī, Ramā and Gaurī worship that primordial deity alone.

15-18. The two cities Kāśī and Kāñcī are the two eyes of God Maheśa. It is well known holy shrine of Viṣṇu causing the presence of Śiva too. It was at the shrine of Kāñcī that formerly, Brahmā, the grandfather of all worlds performed an austere and difficult penance for the sake of having a visit of Śrīdevī. He was engrossed in meditation of the union of souls, O Sage, and was performing holy rites. Lakṣmī, the deity greater than the greatest, with a lotus in her hand appeared before him. She was in the lotus seat and was accompanied by Viṣṇu, the conqueror.

19. She was dressed in all lovable and graceful garments and adorned by all ornaments. She was well-known as *Siṁhāsaneśvarī* (the ruling goddess of the throne).

20. She had a wonderfully exquisite beauty. She was the greatest deity in the form of a great splendour. She was renowned as Ādilakṣmī (Primordial Lakṣmī). She was stationed in the heart of everyone.

21. They call her Tripurā herself, the mother of Brahmā, Viṣṇu and Īśa. She was famous by the name Kāmākṣī. On seeing her, he eulogised her with full devotion.

Brahmā prayed:

22. "Be victorious, O Goddess, O Mother of the Universe, Be victorious, O Tripura-Sundarī, O sister of Śrīnātha, be victorious. O Śrī auspicious to all.

23. Be victorious, O mass of glory and mercifulness. Be victorious, O heroine of sentiment of Love. Be victorious, O Goddess of devotees with many Siddhis. Be victorious, O Goddess saluted by leading Yogins.

24. Be victorious, be victorious, O Mother of the Universe, O Goddess of eternal form. Be victorious, be victorious, O Goddess, the bestower of happiness to all the people who praise and extol. Be victorious, O Goddess worthy of being glorified by the Himālaya Mountain. Be victorious, O beautiful, consort of Śaṅkara in the from of Kāmeśvara.

25. Repeated obeisance to that Goddess who frequently carries out creation, sustenance, annihilation, concealment and blessing of worlds simply by her volition.

26. By means of very sharp arrows and missiles, she annihilates now all those sinful people who create confusion and chaos in the discipline of castes and stages of life. Obeisance, obeisance to that goddess.

27. Obeisance obeisance to that goddess who is self-comprehensible and not known even to Yogins through Āgamas, through Vedas or through other scriptural texts.

28. Obeisance, obeisance to that goddess who is extolled and glorified as the supreme Brahman by the leading Sages, by those conversant with Principles, by the secret Āmnāyas (Sacred literature) and by the Vedāntas (Upaniṣads).

29. Obeisance, obeisance to that goddess who is not perceived by anyone though she abides in the heart itself of everyone, and who has the form of the subtle and perfect knowledge.

30. Obeisance, obeisance to that goddess on whom Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva meditate and in whom they are solely engaged.

31. Obeisance, obeisance to that goddess who is the deity of imperial prosperity. Indra and others are the devotees of that goddess and they abide by her behest.

32. Obeisance, obeisance to that goddess (about whom it is said) that the Vedas constitute her vital airs, that the five elements are her glances and that the entire Universe consisting of mobile and immobile beings is her smile.

33. Obeisance, Obeisance to that goddess at whose bidding the thousand-hooded leading serpent (Śeṣa) supports the Earth, the base of all people.

34. Obeisance, Obeisance to that goddess who is the embodiment of knowledge and power and at whose bidding the Fire God blazes, the Sun God shines and scorches and the Wind God blows.

35. Sages say that the twenty-five Tattvas and the five sheaths (coverings) of Māyā are identical with her. Obeisance, Obeisance to that goddess.

36-37. Obeisance, Obeisance to that goḍḍess (about whom it is said) that Śiva, Śakti, Īśvara, Sadāśiva of pure consciousness are her different outward manifestations. Similarly, the preceptor, Mantra, deity and the fivefold vital airs are her diffusions. Obeisance, Obeisance to that goddess who shines in the form of *Cit* (consciousness).

38. She is the inner-most soul of all souls. She is Bliss incarnate. She is remembered as Śrī Vidyā. Obeisance, Obeisance to that goddess,

39. Obeisance, Obeisance to that Goddess (about whom it is said that) the learned men know that all *Darśanas* (Systems of Philosophy) are her limbs. She has the forms of different religious observances.

40. Obeisance, Obeisance to that Goddess who shines in all worlds in the forms of mystic jewel, Mantra and medicine and whose form is the instruction in the Tattvas.

41. Obeisance, Obeisance to that goddess who shines in the form of different objects whether space, time or other ordinary objects in the manner in which they exist.

42. Obeisance, Obeisance to that Goddess who is antagonistic to the Daityas (?), who habitually possesses all auspicious qualities and who is called *Viśvottīrṇā* (one who is transcendental to the Universe)".

43. After eulogising Mahādevī thus, Brahmā the grand father of all worlds bowed to her again and again and suddenly sought refuge in her.

44. On seeing Brahmā bowing down then, that goddess became pleased. She the bestower of boons on all the worlds commanded him saying "Choose your boon".

Brahmā said:

45. "There is no doubt in this that I am blessed and gratified by your vision due to my devotion. Yet I pray for something with a desire for getting a blessing unto the world.

46. In this world which is the sphere of holy rites and devout services, the people are mostly deluded. Kindly be present here always in order to bless them".

47. Saying "So be it" she fulfilled that desire of Brahmā. Thereafter, Brahmā allotted to her a place of residence.

48. After bowing down to the lotus-eyed Acyuta, the brother of Śridevī, he earnestly pleaded for his perpetual residence at Kāñcī.

49. Thereupon, Janārdana said to him, "I shall do so". Then the Creator of the Universe who was satisfied said to Maheśvarī once again:—

50-51. "Due to your love, let Śiva too be present here itself". Thereupon the great Īśāna, Kāmeśvara, lord of all lores, lord of all embodied beings, Mahādeva, the hero of the sentiment of love manifested himself on the right side of Śrī Tripurā.

52. Thereupon, from the benign glance of the eye in the forehead of Śrī Kāmākṣī, a certain young girl manifested herself. She was excessively refulgent and white in complexion.

53-57. She possessed all the requisite dress and make-up of romantic life of love. She was a treasure-house (mine) of great beauty. Eagerly and respectfully and in the company of Brahmā, the lotus-eyed lord performed the marriage of the primordial male and female. The Devas beginning with Indra, the deities beginning with Vasus and Rudras, Sages beginning with Mārkaṇḍeya, Vasiṣṭha and others, the leading Yogins beginning with Sanaka, the celestial sages beginning with Nārada, the living liberated souls as Vāmadeva, Śuka and others, Yakṣas, Kinnaras, Gandharvas, Siddhas, Vidyādharas and Serpents, Mahāśāstā, the leader of Gaṇas, Durgā and other mothers—all these deities and others seated in aerial chariots and excellent seats bowed down to Parameśvarī with palms joined in reverence.

58-60. A wonderful city was mentally created by god Brahmā in the middle of which was the splendid and beautiful temple of Parameśānī accompanied by Vāsudeva, the brother (of the Goddess). Maheśvara came there. While lord Maheśvara married Gaurī near the sacred fire, the divine Dundubhis were sounded and showers of flowers fell.

61. Who is competent enough to describe the auspicious celebration of marriage of the (divine) couple, the presiding deities of the worlds, even if he (the describer) has a thousand tongues?

62. To the North-West of the temple of the primordial Śrī is the extensive excellent abode of Maheśa. It had been built by Parameṣṭhin.

63. To the South-East of the abode of Śrī is the wonderful temple of Viṣṇu. Thus those three deities are always present there.

64. After circumambulating those great deities the couple, Brahmā and Viṣṇu reached the *Sambhāvanāgāra* (the hall of Reception).

65. After coming there they joyously accorded welcome duly to the members of the assembly by reciting the Vedic Mantras.

66. The primordial Ādilakṣmī, Śrī Parameśvarī, in front of all, glanced at Brahmā with her right eye and at Hari with her left eye.

67. It was at that time that Goddess of Speech named '*Ka*' and Kamalā (Goddess of Wealth) named '*Mā*'—both of them like encased masses of splendour manifested themselves.

68. Both of them (Brahmā and Viṣṇu) stood there bending down their heads to Śrīdevatā, with palms joined in reverence. They said "Be victorious, O Kāmākṣī O Kāmākṣī" and bowed down to her.

69-72. The rivers Gaṅgā and Yamunā came there for serving her in their embodied form. The three and a half crores of presiding deities of holy spots came there for the purpose of serving Tripurāmbā. Holding the *Cāmaras* with both hands Bhāratī (Goddess of speech) and Śrī (Goddess of wealth), fanned with them and served Śrīdevī in a befitting manner. On seeing the two deities Bhāratī and Śrī born of the eyes of Ādiśrī, the two deities with their creeper-like hands adorned with ornaments studded with invaluable gems and jewels and fitted with tinkling bells. All the assembled folk were particularly struck with wonder. Ever since then Kalyāṇī (Goddess Tripurā) got the name Kāmākṣī. Merely by repeating this, Śrīdevī bestows welfare.

73-74. The three syllables *Kā-Mā-Kṣī* are the causes of all auspiciousness. Thereafter, the Goddess of the Universe directed Sarasvatī thus —"O deity who have mastered the Vedas and Vedāṅgas, be present in Brahmā perpetually.

Even as Devas stood watching, Goddess Sarasvatī entrusted the *Cāmaras* in the hands of Gaṅgā and entered the mouth of Brahmā.

75-78. On being directed by the delighted Mahālakṣmī (i.e. Tripura), Indirā (Goddess of Wealth) obeyed her behest by means of her head and joyously went over to Viṣṇu's chest for the sake of stay worthy of her.

With great devotion the couple Ramā and Viṣṇu bowed down to Tripurasundarī and requested her once again for the status of being the 'Protective' deity *Āvaraṇa Devatā*.

Saying 'So be it' Tripurasunḍarī granted the boon to both of them. Then Padmā and Acyuta obtained the status of protective deities.

The charming reflection of Mahāgaurī came there and placed Padmā and Acyuta to the North of his own *pīṭha* (pedestal). He himself stood to the right (to the South). He said to Mahāgaurī: "Assume another form".[141]

79. He had the same shape and size as those of Mahāgaurī with a shining divine body. He had a pair of feet shining brilliantly like the full moon with all its beauty.

80. The bangles and anklets went on tinkling as though a partridge[142] had been made the pedestal (?) His charmingly beautiful girdle set with jewels shone as brilliantly as lightning and tinkled sweetly.

81. The pair of his arms shone with gem-set bangles and armlets. His excellent waistband was set with pearls, Lapis Lazuli and ruby.

82. He shone with the waist refulgent with the three *Valīs* (folds of skin on the stomach regarded as mark of beauty). He was adorned with a navel that appeared splendid like the whirlpool in the river Gaṅgā.

83. The breasts (in the reflection) were brilliantly adorned and beautified by means of sandal paste, camphor and saffron. The jacket worn over the breasts was exquisitely embellished with pearl ornaments.

84. A good chain hung suspended from his waist just for the purpose of diversion. He was adorned with rings set with pieces of ruby.

85. In his right hand there was a lotus resting within and he looked elegant, refulgent and charming thereby. A divine garland along with a number of ornaments shone there extending up to the forepart of the foot.

86. The cluster of rays from gems and jewels of brilliant ornaments brightened the faces of quarters. He was rendered splendid by means of gems round his neck fitted to fine heated gold.

87. His neck had the red colour due to the rays of gems and jewels in the *Māṅgalya Sūtra* (Holy thread indicating conjugal bliss). He was adorned with large ear-rings made of rubies to embellish the ears.

88. He had lovely lips which were like tender sprouts and which had the beauty of the China rose and coral. He appeared splendid with a row of teeth having the lustre of the pomegranate fruit.

89. He had pure and tender cheeks glittering with gentle smiles. He was very charming in his nose-ring of matchless beauty and exalted splendour.

90. He had a lifted up nose of blameless beauty with the sparkling splendour of the flower of *Sesamum indicum*. His eyes had the sweetness and beauty of the blue lotus about to bloom.

91. The lovely and graceful eyebrows shone like the flowery bow (of Kāma). His forehead could be compared to the crescent Moon. His face had the sweetness and charm of the full Moon.

92 He was shining gorgeously with the sacred mark (on the forehead) made of musk richly en-

---

[141] Description of the reflection of the Goddess. He (it) had all the characteristic features of the Goddess. 'It' is translated as 'he' as the SK word is in the masculine gender.

[142] *Tittirīkṛta* in our text. But *Piñjarī-kṛta* "made good-coloured" in N. is better

dowed with agreeably intense fragrance. In his lotus-like face with graceful forelocks it appeared as though the inebriated swarms of bees hovered round it.

93-94a. The tied up braid of hair had in it garlands of Pārijāta flowers. The head was beautified by a crown abundantly inlaid with gems and jewels. He was the abode of every aspect of beauty, the very storehouse of splendour of grace and charm.

94b-96. Śiva, Viṣṇu and the great personages present there realised the identity of reflection as well as that of the Goddess. In front of all the Devas who were looking up to her as their support, Maheśānī who could freely do as she pleased, entered the reflection. On seeing her who created reflection and stayed within it after entering it, Brahmā bowed down to her once again and requested thus:—

97. "O Tripurasundarī of great power, the perfect Supreme Spirit well known by the name Śrī Kāmākṣī, obeisance to you day by day. I am submitting something to you now. Kindly listen to it.

98. For the prosperity of worlds and the opportunity for heaven-dwellers to serve you, O Śrīdevī of perpetual bliss and felicity, the marriage of both viz. Mahāgaurī and Maheśa should be celebrated every year here itself.

99. Let the foolish and confounded people of this Earth, O Great Goddess, attain the greatest goal by seeing her and bowing to her devoutly".

100. The greatest goddess replied thereto by the ethereal voice 'So be it'. She permitted all of them to return to their respective abodes.

101. Remembering again and again this wonderful nature and activity of the Goddess, they all bowed down to her and went from there in the manner they had come.

102. Along with Mukunda and Śiva, the delighted grandfather of the world i.e. Brahmā installed her in the temple Śrīmandira fully equipped with the Mantras. After propitiating her through the Vedic Mantras, he bowed down to her with all the eight limbs touching the ground.

103-109. Then by the ethereal voice the Goddess addressed thus to Brahmā:—

"With great concentration, O Brahmā of a steadfast mind instal Viṣṇu and Śiva in their respective abodes and serve and worship them there every year. Serve also the Kāmagiripīṭha (the pedestal of Kāmagiri) which has manifested itself here, which is accompanied by Śrīśa (Viṣṇu), Mitra (the Sun God), Īśa (Śiva) and Ambā (Mother) and which is present in the middle of Śrīpura itself. It is accompanied by Lakṣmī on the left side and served by Viṣṇu elsewhere (i.e. on the right-side), which has the form and features of *Cit* (consciousness) and *Ānanda* (Bliss), which is the presiding deity of all pīṭhas and which: duly held an unmanifest and invisible (physical) body.[143] On an auspicious day with good constellation, for the prosperity of the worlds, you do worship it with refulgent and invincible (?) petal buds and pieces of diamonds and gems, O Brahmā, duly and joyously. You should make the entire mystical diagram too.[144] Thus you protect your world".

110. On being told thus, lord Brahmā did so. He kept the Goddess and her utterance in his heart (i.e. remembered them devoutly). Then he went to his abode.

---

[143] N reads *Sarvādyam ārādhaya yathāvidhi* 'Propitiate according to due procedure the invisible form which is Primordial of all.'

[144] N. shows that some lines are omitted after v. 108. The translation of omitted lines is as follows:—"On a day with an auspicious constellation (*Nakṣatra*) people will worship by means of plantains and coconuts. Hence, for the increase in prosperity and felicity of the people.. (Read verse 109 in our text).

111. Thus, O Pot-born Sage, the wonderful activity of Kāmākṣī has been factually recounted unto you. Consider her as Mahālakṣmī herself.

112. There is no doubt about this that worldly pleasures and salvation are within the reach of that person who always listens to this and who recites this with great purity.

113-114. He shall become equal to Bṛhaspati in intellect. He shall be the Lord of all learning.

The glorious primordial lord Nārāyaṇa who is kind to h is devotees was propitiated by me formerly by means of penance for a long time. Out of compassion he granted me, his son, the liberation of *Sārūpya* (having the same form as the Lord). He then taught me the greatness of Mahātripurasundarī.

115. It is on account of this that I know something and I shall say and not otherwise. I shall mention the secret Mantra. Listen to it with great concentration and mental purity.

116. Neither Brahmā nor Viṣṇu nor Rudra knows this. These three are deluded by Māyā of the Goddess. Even the fourth lord Īśvara, Sadāśiva does not know it. How can the ordinary deities know about it?

117. It is due to her blessing that Sadāśiva who is the immanent soul of every one and who is the embodiment of existence, knowledge and bliss, is able to do, not to do or to alter anything.

118. Maheśvara who always considered thus—"I am that alone" but deluded by her Māyā became helpless and assumed the form of Śava[145].

119. Really it is she who alone is the cause of origin and dissolution of all these deities. But there is a particular thing, a special feature here. There is an element worthy of being mentioned. Listen to it.

120. The fourth one Īśvara is the Lord of the three (deities) beginning with Brahmā. Sadāśiva is the primordial maker of all the four.

121. This secret has been mentioned. Her wonderful conduct of life has been recounted. I shall say something more. Listen with great attention.

Notes on the Goddess Kāmākṣī:

The goddess Kāmākṣī glorified here is different from the famous Kāmākṣī near Gauhati in Assam. That goddess represents the generative organ of Satī, Śiva's first wife, which fell down as Śiva was carrying her dead body. Kāmākṣī in this chapter is the famous goddess of Kāñcī near Madras. As *Kā* (goddess Sarasvatī) and Mā (goddess Lakṣmī) were produced from her eyes (*Akṣī*) she is called Kāmākṣī (vv.67-74). She is Tripura Sundarī the Primordial Goddess who manifested there at Kāñcī due to the Penance of god Brahmā was installed on *Kāmakoṣṭha*.

The whole chapter is in a way a *Kṣetra-Māhātmya* of Kāñcī as to how, why and where great god Brahmā, Viṣṇu, Śiva settled at Kāñcī and participated in the celebration of the marriage ceremony of Kāmākṣī etc.

[145] Śiva devoid of Śakti (symbolised by-*i*-in Śiva) is no better than *Śava* (a dead body). Such is the greatness and power of Śakti.

CHAPTER 40

Greatness of Kāmākṣī.

Agastya said:

What are the different sportive and gracious activities of Mahātripura-sundarī who is installed on the pedestal of Kāmakoṣṭha and who is well-renowned as Kāmākṣī?

2. That goddess Mahātripura-sundarī who is Maheśvarī herself is well known as Śrī Kāmākṣī. She is stationed in the terrestrial sphere. What are the activities of this goddess? O most eloquent one, recount to me her divine life."

Hayagrīva said:

3. "Although she is stationed here (on the earth) O Pot-born Sage, she abides in the heart of everyone. She bestows the fruit of acts on all embodied beings in accordance with their different activities.

4. Whatever happens in the world is the result of her activities. One may think something, but she disposes of it freely in accordance with her will.

5-7. The Śaktis beginning with Tripurā are her own incarnations. She herself was Mahālakṣmī. She created three eggs formerly. Those eggs were the abode of the three great Devas as well as the three Śaktis. From one egg were born Ambikā and Puruṣottama; from another egg were born Śrī (Goddess of Wealth) and Viriñca (Brahmā) and from the other the third, were born the Goddess of Speech and Śiva. Maheśvarī united (in marriage) Indirā (the Goddess of Wealth) with Mukunda (Puruṣottama). She joined Parameśāna with Pārvatī and Pitāmaha with Sarasvatī.

8. She employed Brahmā in the task of creating the worlds, Vāsudeva in the task of sustaining and the three-eyed lord (Śiva) in the task of annihilation.

9. All these stay in Brahmaloka, Vaikuṇṭha and Kailāsa (respectively) always meditating on Mahālakṣmī, the bestower of welfare.

10. Once goddess Pārvatī was sporting about on the splendid peak of the Kailāsa. She then closed the two eyes of Maheśa.

11. Since the Sun and the Moon were his two eyes, the whole of the three worlds became enveloped in darkness. It was devoid of light all round.

12. Then the people in all the worlds abandoned the rites pertaining to the Devas and the manes. They were confused as to what they should do. They could not comprehend anything.

13. On seeing it, Lord Rudra spoke to Pārvatī thus:—"Sin has been committed by you, O gentle lady, by closing my eyes.

14. The sages have abandoned their penances. The followers of the Vedic injunctions have dropped their Sandhyā rites (Vedic prayers and rituals). O Ambikā, all the Vedic rites have been ruined by you.

15. Hence, for the expiation of the sin, perform the difficult task of penance. Go to Kāśī and perform holy rites and observances there for some time.

16. Go to Kāñcīpura afterwards. There you will see Kāmākṣī. Propitiate this eternal deity Śivā who destroys all sins.

17. Keep the holy basil Tulasī plant in front of you, perform penance on the banks of Kampā".

After having directed her thus, Mahādeva vanished there itself.

18-19. Īśānī who wished to follow the instructions of her lord, acted accordingly. By the penance of long duration, she became afflicted but her heart did not turn towards anything else. Kāmākṣī manifested herself in front of Śivā and spoke these words:—

"Dear child, O lady of good holy rites, I have become sufficiently pleased with your severe austerities"

20-23. Afterwards Pārvatī opened her eyes and saw the Goddess Ambikā stationed in front of herself. She had the refulgence to ten thousand rising suns. She was bedecked in all types of ornaments such as crown, necklace, armlets, bangles and other types of jewellery. Her hands shone with noose, goad, sugarcane bow and the five arrows. The crescent moon shining on the top of her crown served as the ornament. It was she who engaged Brahmā, Hara, Rudra, Īśa and Sadāśiva in their positions. They call her *Saguṇa Brahman*. She is designated as the highest goal. She was the creator of two Universes.

24-27a. On seeing the great imperial Divinity, she became highly delighted. Hairs stood on their ends all over her body. On account of pleasure her eyes beamed. Along with her friends such as Caṇḍikā, Maṅgalā and others, she suddenly circumambulated her and fell (at her feet) with eight limbs (touching the ground). With the palms joined in reverence, she bowed down once again to the Goddess who was identical with herself. Mahātripurasunḍarī looked at her kindly and lovingly and after embracing her with both of her arms, said to her thus:

27b-30. "Dear one, obtain Rudra as your husband as desired by you mentally. For the sake of defending everything in the world follow my instructions. Where is the difference between you and me? Undoubtedly you are I myself. What sin can there be in your case, O lady of great felicity? Indeed you are the destroyer of sins. Leading Yogins consider you alone as the deity, in the form of Brahman. O dear one, this is but a sport, a great fascination unto the entire world".

As the great Empress said thus, Sarvamaṅgalā bowed down to her. By looking at her she attained great pleasure.

31. Even as Pārvatī was eulogising her, the other deity entered the heart of the delighted deity (Pārvatī) O great sage.

32. She was struck with wonder and pondered over the incident again and again—"Is this a dream that has been seen by me? Or is it a misconception and illusion?"

33. After pondering thus she glanced all round. Thereupon, she saw her smiling friends Jayā and Vijayā. As they bowed down to her she became delighted and said to them.

34. "O dear ones, where had you been so long? Did you see Kāmākṣī seen by me?"

35. On hearing her words their eyes beamed with ecstatic delight. After placing the flowers intended for worship in front of her, they said:—

36. "It is true that the Great Goddess has been seen now by both of us. It is neither a dream nor an illusion. She directly went into your heart".

After saying this, both of them bowed down humbly and sat beside her.

37. At the root of the sole mango tree, the Lord (Śiva) who was in agony due to separation from

Bhavānī, controlled his sense-organs and meditated on Kāmākṣī for the sake of acquiring Gaurī.

38. The great presiding deity Śrī Vidyā was present there also. Delighted very much she kindly spoke to Śiva who was steadily meditating on her:—

39-41. "Stop your meditation, O destroyer of arrogance of the God of Love. At my behest, accept once again the God of Love who too abides by my directions. Stay here perpetually on my *Pīṭha* named *Ekāmra*, O deity of holy rites, by coming to my vicinity voluntarily for pleasing me. Do bless Gaurī who resides on the banks of the river Kampā. Eschew two-fold distress that arising from your Yogic activities (i.e. penance etc.) as well as that arising from her *Viyoga* (separation)".

After saying this the Great Goddess Ramā vanished there in his heart.

42-45. Śiva, the intelligent one, immediately got up after getting her blessing. Śiva who was attended upon by all Devas became delighted in his mind. He boldly got up suddenly. He meditated upon Mahātripurasundarī from whom the twofold world consisting of the mobile and immobile beings rises up and in whom it merges. He accepted Śivā who was adorning the river Kampā and whose mind is filled with sympathy. He accepted Śivā in accordance with the (religious) injunctions regarding marriage alliance. He took her with him, rode on his bull and went to the peak of Kailāsa.

46. Listen to another thing, O Pot-born Sage of great intellect. O sinless one, I shall tell you the power of the primordial Lakṣmī.

47-48. The three deities went to the assembly of Brahmā and sat there. The guardians of the quarters, all Suras, Yogins beginning with Sanaka, the celestial sages beginning with Nārada, Vasiṣṭha and other ascetics—all these gathered together there. Both Brahmā and Śiva had five faces. Hence they could not differentiate them.

49-51. They asked one another—"Who is Brahmā? Who is Śaṅkara?" Even as they were discussing among themselves, Śiva vanished immediately.

Then an argument rose between the five-faced Brahmā and dark-coloured Viṣṇu—"O ignorant one, you are born from the lotus that came out of my navel. Hence, you are my son". I am Brahmā the maker of creation" (said Brahmā). "There is similarity in name. You two—you and Rudra—are my sons since I am the creator".

52. Thus both of them were deluded by Māyā. Between them appeared Maheśvara in the form of a great column of fire as though to demonstrate his greatness in them as Brahmā.

53-54. After realising that it was Maheśāna, Viṣṇu remained silent. But the five-faced Brahmā stood there showing disregard to him. Over Brahmā's heads there was a wheel of brilliant splendour.

In the middle of that circle the Lord Śiva manifested himself along with Umā. Brahmā looked up once again and spoke these words disparagingly.

55-56. On hearing those words, the destroyer of the Tripuras became enraged. He glanced at Viṣṇu too like this angrily and emotionally. From them both was born Bhairava endued with anger. With his nail he picked off one of the heads of Brahmā. All the persons there shouted and shrieked "Alas!" and ran away.

57. The skull of Brahmā stuck to the nail of Bhairava who tried to shake it off again and again but it did not fall off.

58. In order to get rid of that sin of Brahmin-slaughter, he wandered over the whole of the Earth visiting all holy spots and the great rivers, like Gaṅgā etc.

59. Kapālī (one holding the skull i.e. Bhairava) was not released from that sin of Brahmin-slaughter. His very face indicated his despon-

dent state. He appeared dejected and devoid of splendour. After a long time he reached Kāñcī where Brahmā had stayed before.

60-63. There he begged for alms every day and served the Great Goddess Śrī. He took bath every day in the *Pañcatīrtha* (Holy waters of that name) that had all the characteristics of a sacred place. Bilvala (? Bhairava) stayed there for some time as though utterly confused. On account of his stay in the holy place viz. Kāñcī he gradually became pure in heart and got rid of all agony. He mentally meditated on Śrīdevī who was served by Lakṣmī on the North and Vāsudeva on the South. He came to the Śrikāmakoṣṭha and stood in front of it. Practising self-control he meditated upon the feet of Ādilakṣmī.

64. Checking the movement of vital airs within, Acaleśvara (i.e. Lord Bhairava who did not move) remained motionless like a lamp in a place where no wind blows and like a sea with no ripples on it.

65-66. Bhairava who was unrestricted in his activities performed an unbroken series of meditations—unbroken as like the continuous flow of oil—on the Lord of the daughter of the mountain and *Śrī* (the Greatest Goddess). Neither Brahmā nor Viṣṇu, nor Kapila the great Siddha, nor Sanaka and others, nor the sages like Śuka and others were competent to perform such a deep, concentrated meditation.

67. On account of the sacred feelings regarding Śrī and Yogic practice, Śiva attained identity with Ṣrī. Thereupon, goddess Śrīdevī was delighted. In the middle of the night she stood before him surrounded by a halo of brilliant refulgence. She who was identical with speech (i.e. Goddess of Speech) spoke these words—

68-69. "O Śrīkaṇṭha, the destroyer of all sins, what is the sin unto you? You are identical with my form, what about difference in body? This is the delusion of the whole world. By tomorrow you will be instantaneously liberated from the sin of (Brāhmaṇa slaughter). After saying this, Mahāsiṁhāsaneśvarī (Goddess of the great throne) vanished there.

70-71. Bhairava became delighted in his mind. He considered himself blessed due to the vision of Śrī. He spent the remaining part of the night by engaging himself solely on meditation on Śrī. Early in the morning he took his bath in the Pañcamahātīrtha and performed Sandhyā rites. Thereafter, he repeatedly shook hand (in order to remove) the skull sticking to it.

72-74. Even then, it did not drop down. Hence, he became very much despaired. "Was that a dream? or (the deceptive) Māyā? Or was it a hallucination? Thinking thus repeatedly Īśa became utterly perplexed in his mind due to grief. Thereafter, he controlled his grief. Śiva, the leader of courageous persons, bowed down to the dais of the holy basil plant and worshipped it. He stood before it with all the sense organs perfectly under control. Then once again he entered the state of ecstatic trance.

75-79. When a Yāma (3 hours) passed by, the Goddess again appeared before him. "O Śambhu, stop your meditation. Dip yourself here in this excellent lake". After commanding thus she vanished. He became worried "Is this too a Māyā (delusion) Or is this a dream? What should be done by me? Previously this had been mentioned by the Supreme Goddess Śrīdevī." By tomorrow you will be instantaneously liberated from the sin of Brahmahatyā". A period of three hours has elapsed in the course of this day. Such being the case, everything is false". Thus the Lord became agitated with more worries. At that time a roaring sound was produced by the ethereal voice—"Dip yourself in the water". On hearing this, Śaṅkara got rid of his suspicions and came to a decisive conclusion. He dipped himself in the lake but got up in Gaṅgā.

80-82. On seeing Kāśī there, he began to think "What is this?" He stood thus silently for a *Muhūrta* (short period) with the skull still sticking to his finger-nail.

On seeing that the sun had sufficiently risen up to scorch everyone's forehead, Śiva of great self control and having the crescent moon (over his forehead) entered the city for the sake of alms.

Wandering along the main street, he went to a few houses. Then he saw in front of him a certain woman having the same form and features as those of Śrīdevatā of Kāñcī.

83. She gave him alms in the form of a refulgent mass of splendour and immediately vanished. Instantaneously that Kapāla (skull) of Brahmā dropped down from the tip of his nail.

84. On seeing that wonderfully excellent act of Kāmākṣī, the lotus-like face of Śiva became delighted. He honoured it very much.

85. He thought that the city in front of him was the city of Kāñcī that the holy river in front of him was the great river Kampā and the deity was Kāmākṣī herself.

86. Thus, due to the power of the Goddess, Hara was liberated from his difficulty. Regaining normalcy he went to his own abode, praising the greatest Śrī.

87. I shall recount another gracious activity of great potentiality of Śrīmahādevī. Listen, O Pot-born Sage. To those who listen to it, it always yields whatever is desired.

88. There was a glorious king named Daśaratha ruling over Ayodhyā. For a long time, he had no issue and he was grief-stricken.

89. The intelligent king, very pure in conduct, secretly called his priest Vasiṣṭha who was conversant with the subject matter of all Śāstras (scriptures) and said—

90. "O glorious one, I have spent a long time but I have not obtained a single son. My agony due to (yearning) for a son increases continuously. What shall I do whereby I will get a child? Please tell it to me."

Vasiṣṭha said:—

91-95. "O great king of Manu's race, I shall tell you a secret—Ayodhyā, Mathurā, Māyā, Kāśī, Kāñcī and Avantikā—these are mentioned as highly meritorious (cities). They are the most excellent ones among the excellent cities. Men in Ayodhyā worship Mahātripurasuṇḍarī, the presiding deity, merely by her presence. There is no other Great Goddess equal to or similar to her. It is this Śrīdevatā, O king, that all others, Brahmā, Viṣṇu, Maheśa etc. along with their womenfolk always worship with clusters of coconuts, jack fruits, plantains and plenty of excellent articles such as honey, ghee, sugar and varieties of milk puddings. One should worship Tripurāmbikā with all these articles and other special varieties for readily prepared things. She alone will grant ere long all that we desire".

96. The king duly honoured his preceptor who told him thus. For the sake of obtaining a bosom-born son, the king duly presented to his preceptor various articles of gifts that he desired and sent him back.

97. Thereafter, the leading king endowed with great devotion worshipped Lalitā Parameśvarī in the manner mentioned by his preceptor.

98.[146] (Defective Text) Thus he performed the worship every day with delighted mind and having appropriate contacts, he ruled over Ayodhyā which had become the abode of the deity.

99-100. When the midnight hour had passed, the lamps continued to burn quietly. Due to sleep he was a bit lethargic. Goddess Tripurāmbikā appeared in front of him in a romantically exquisite dress and make-up. She held the

---

[146] N correctly reads:

ayodhyā-devatā-dhāmni śiṣye tatraiva saṅgataḥ |

"He slept in the shrine of the Goddess of Ayodhyā".

noose, goad, bow and arrows in her four hands. She was embellished in all ornaments. Standing there she gently spoke these words to the son of Indumatī, Daśaratha.

Devī's Speech:

101. O glorious and sinless Daśaratha, you are destined to have sons. There are certain sinful activities performed by you before, such as breach of faith, treachery etc.

102. For the purpose of subduing such sinful activities, go to the excellent city of Kāñcīpura. After taking your bath in the Kampā, see me the sanctifying (goddess installed there).

103-104. In the middle of the city of Kāñcīpura you will see Kāmakoṣṭha in the middle of the ethereal cavity. It is the destroyer of sins with seven cavities in the form of doorways. It indicates the (attainment of) Empire. It bestows the achievement of the three aims in the life of men (i.e. virtue, wealth and love). I am sitting there facing the East. I am Mahāsaneśvarī (the Great Goddess of the throne).

105. I am in the form of Mahālakṣmī with only two arms. I hold a lotus (in the hand). I am Cakreśvarī, the Great Queen, invisible to ordinary persons with the gross (ordinary physical) eyes.

106-109. To my right is seated Mahāgaurī born of my eyes. She is the utmost limit of the essence of beauty. She is bedecked in all ornaments. She has been allotted residence there by me. She has two arms and she holds a lotus (in the hand). She is stationed there in the form of Mahālakṣmī or in the form of a Kṛtyā (female deity presiding over magical rites). She is born of a part of mine. If a person sees her from the pedestal to the crown, all his great sins perish. What then is the case of *Upapātaka* (minor sin)? Bad inclinations, bad intellect, a series of arguments with evil motives, an ugly untidy physical form, all feelings and atheism—all these perish or disappear.

110. Perform great *Pūjā* unto me with sugar, honey, ghee, milk puddings, different kinds of edibles and foodstuffs and articles having six tastes.

111. I shall be delighted and shall fulfil your boon".

After advising him thus the Empress of divine physical form vanished.

112-113. The king got up suddenly. He thought with surprise—"What is this?". He wakened queen Kausalyā who too had witnessed some auspicious characteristics and eagerly told her details of his nocturnal vision. On hearing it, the queen became contented.

114. Early in the morning the delighted king set out for Kāñcīpura along with his wife, ministers and armies and reached it.

115-122. He took his bath in the river Kampā and visited the sanctifying goddess. Thereafter, the king took his bath in the Pañcatīrtha along with queen Kausalyā. Accompanied by his wife, he pleased the residents of that holy spot and sacred shrine by means of cows, lands, clothes, gold and other articles of gifts. They (in their turn) praised his devotion. With great devotion the excellent king entered the precincts of the temple. With great humility, he circumabulated three times. Thereafter, along with queen Kausalyā, he came to *Sannidhi* (the front portion of the idol) and observed Mahātripurasundarī whose abode was Kāmakoṣṭha, who is the mother of the Trimūrtis (Brahmā, Viṣṇu and Śiva) and who is present there in the form of *Śrī Cakra*. Along with his wife the devout king bowed down and prostrated with the eight limbs (touching the ground). In his own city, there was a temple of Tripurā formerly built by Ikṣvāku and set apart by Durvāsas along with his disciples for the purpose of worship. It had the full complement of men and women servants and various kinds of festivities and celebrations with hoisting of flags and erection of special abodes. There he had carried out the highly rich worship himself as

instructed by his preceptor. At that time in the course of a dream at night, in his own city, he saw a mast of splendour in a particular form. The excellent king saw the very same thing in the *Sannidhi* (Sanctum Sanctorum) of the Goddess and meditated upon it.

123. After meditating for a long time, the great king offered the deity many excellent garments and divine abodes. Thereafter, he eulogised her.

The Prayer:

124. "O Goddess appearing splendid and beautiful on account of the great ornaments handing down up to the toe of the feet! O Goddess having lotus-like feet rendered beautiful by the rays and lustre of gems and jewels fitted on to the anklets!

O Goddess having lovely and delicate golden girdle glittering above yeīlow robes, (O Goddess) whose creeper-like arms are beautified by means of armlets, bracelets and bangles.

125. O Goddess with the Puṇḍra variety of sugar-cane shining as bow in the delicately soft and tender left hand, with the gem-set ring and flowery arrows beautifying the right hand.

O Goddess having white garlands and necklaces lying gracefully over the curves of breasts, O Goddess whose body is rendered beautiful with the arms shining brilliantly due to the noose, goad and ornaments of armlets.

126. O Goddess who had conquered the beauty and splendour of the disc of the autumnal moon by the splendour of your face, whose cheeks have been adorned by the sparkling rays of gems in the earrings; O Goddess who hold a lotus with an excellent fibrous stalk in the left hand, O Maheśi (Great Goddess) with side-glances exuding a stream of kindness.

127. O Goddess with conch-like neck sparkling with necklaces set with rubies and other jewels, O Goddess having forelocks brightly illuminated by the crescent moon stationed on the forehead, O Goddess having sparkling smiles and beautiful nose, O Goddess who had conquered the petals of the blue lotus by the brightness of the eyes.

128. O Goddess with excellent creeper-like eyebrows, beautiful face and remarkably fine forehead, O Goddess who are like a female swan having its abode in the lotus of the Mānasa lake of leading Yogins, O Goddess having a large golden crown inlaid with gems and jewels, O Goddess who are beautiful in every limb and who are worthy of being saluted by all leading gods.

129. O Goddess who are the bestower of boons in accordance with the desires of the devotee, whose mind melts with compassion, who are proud (?) of her imperial assets, O Goddess of the mystic wheel, O Goddess whose lotus-like feet are served by Indra and other Devas, O Great Goddess of the throne, be manifest to me".

130. After eulogising thus with devotion that king came out and visited Mahāgaurī seated in her right side.

131-133. He prostrated before her like a straight staff on the ground. He eulogised her also and offered various kinds of valuable robes and very costly ornaments. Then he circumambulated her along with his wife and came out. He then performed the great *Pūjā* in accordance with the injunctions of his preceptor. Meditating on her alone, he stayed there for seven days.

134. On the eighth day he bowed down to the Goddess with devotion. He mentally prayed thus—"O Mother, grant me what I have desired".

135. Kāmākṣī who was very much delighted, spoke through the ethereal voice:—"O king, four sons will be born to you. They will be my own parts".

136-137. On hearing this utterance, the face of the son of Indumatī beamed with pleasure. Without having anyone else as his refuge, he prostrated before Śrī with eight limbs (touching the ground). He took leave of the Great Mother

Goddess mentally. Then he went to the city of Ayodhyā along with his wife and ministers.

138. Kāmākṣī has such potentiality. She desires the welfare of all the worlds. She fulfils completely the desires of all her devotees.

139. Many have duly and devoutly worshipped Kāmākṣī the greatest deity in the worlds and have attained all their desires.

140. Even today, the devotees do obtain the benefit, O Sage, of the benign glance of Kāmākṣī. Many will be like that (in days to come).

141. Who is competent to extol the greatness of this deity Śrīdevī? Neither I nor Śambhu, nor Brahmā nor Viṣṇu. What then about others?

142. Thus the brilliant conduct (and kindly deposition) of Kāmākṣī has been recounted to you to a certain extent. It is remembered as destructive of sins of those who listen to and read this.

Notes on the greatness of Kāmākṣī:

This chapter gives the following stories about the greatness of Kāmākṣī.

Pārvatī sportingly closes the eyes of Śiva and commits the sin of dislocating the religious life of the world. She is made to atone for it by penance on the Kampā. Śiva, in his loneliness—under Ekāmra tree performs Penance at Kāñci. Due to Kāmākṣī's blessings to both, they are united forever (vv. 19-45).

(ii) Quarrel between Brahmā and Viṣṇu about Personal Superiority—Śiva's appearance as column of fire—Brahmadeva's arrogance to Śiva for which Bhairava plucks Brahmā's Head—Bhairava relieved of his Sin of Brahmahatyā through Kāmākṣī's grace (vv. 46-86)

(iii) Birth of Sons to Daśaratha, King of Ayodhyā (vv. 87-137)

This story has no basis in Vālmīki Rāmāyaṇa; the first two stories have some basis in other Purāṇas, but here (as expected) our author changed them to glorify Kāmākṣī.

CHAPTER 41

Propitiation of Goddess Kāmākṣī.

Agastya said:

Of what type is her *Tantra* (Mystical diagram and talisman? Of what nature is the excellent Mantra? Of what type is the disciple? O Hayagrīva, you are omniscient. You are the great Puruṣa (Viṣṇu) himself. O Holy Lord, with a kind and benevolent look towards me, do explain all these things."

Hayagrīva said.:

3-6. "*Śrī Cakra*[147] alone is her *Mantra* (Yantra). She is Tripurāmbikā and she is Mahālakṣmī herself. Formerly, the Cakra was seen coming out of Ātman throbbing and sparkling. It expanded and increased in luminosity. Indeed the greatness of this wheel (circle) cannot be (fully) comprehended.

The fact is *Śrī Cakra* is Mahālakṣmī herself. It was by worshipping it that the lotus-eyed Mahāviṣṇu attained the form of Kāmasammohinī (Enchantress of even God of Love), fascinating the worlds. After worshipping it, Īśāna became the Lord of all lores. By propitiating it particularly Brahmā became the progenitor of the Cosmic Egg. It is by means of its worship that the God of Love became the enchanter of even the sages.

7-10. The *Cakra*[148] should be made of gold or silver etc. The devotee should place it in front of Śrīdevī and worship it with sweet scents repeating the sixteen-syllabled Mantra. Every day the devotee should wear auspicious dress and equipments. He should worship the Goddess with thousands of sacred Tulasī leaves repeating the *Mūlamantra*. He must meditate upon Śrīdevī. He should propitiate Mahālākṣmī by means of splendid food offering such as honey, ghee, sugar, milk puddings and other blameless articles as well as black gram cakes of pleasing nature. The intelligent devotee should thus propitiate Mahālakṣmī in three Maṇḍalas (zones). Parameśvarī immediately appears before him.

11-12. The delighted goddess will fulfil whatever he desires mentally. If a person worships with white flowers in the manner mentioned before, Bhāratī (Goddess of Speech) will dance on his tongue perpetually. If a person worships the *Cakra* with pink flowers in the manner mentioned before, he can control a king with imperial powers, as though he was a mere slave.

13. If a person worships with splendid yellow flowers as before Śrī (Goddess of Wealth) herself will certainly stay on his chest permanently.

---

[147] The present chapter deals with the propitiation of Kāmākṣi [Kāmākṣī?]. For this, worship of *Śrī Cakra* is essential. As *Saundarya-laharī* verse 11 describes, Śrī Cakra has the following diagrammatic formation:

> "The abode of nine angles—four of Śiva and five of Śakti—together with eight petals, sixteen leaves, three roundings and three walls; enlarges itself into one of forty-four angles". vv. 3-6 describe the importance of *Śrī Cakra*.

[148] vv. 7-13 describe the procedure of worshipping *Śrī Cakra* and its efficacy.

14. One shall not worship Śiva with foul smelling or odourless flowers even if they have good colours. One shall worship Śiva with only sweet-smelling flowers and blossoms.

15. Kāmākṣī alone is Mahālakṣmī. The *Cakra* is *Śrī Cakra* itself[149]. This *Śrī Vidyā* is the greatest Vidyā (i.e. Mantra). The *Nāyikā* (heroine) is (the wife of the preceptor) (?)

16-17. The leading Mantra of this deity, O ascetic, is Śrī Vidyā alone. At the end of the Mantra ending with the world Kāmarāja, join *Śrībījā*. This sixteen-syllabled Vidyā is glorified as *Śrīvīdyā*.

Thus a great secret has been recounted. It must be guarded carefully and strenuously.

18. This Vidyā is the Śakti of all the three *Mūrtīs*. This Vidyā is in the very form of the vital airs of all *Mantras*.

19. If this is learned and understood hereditarily, this Vidyā liberates one from bondage. If it is remembered, it destroys sins, old age and death.

20. If it is worshipped, it destroys misery, misfortune, sickness and poverty. If eulogised, it suppresses multitudes of obstacles. If it is meditated upon, it bestows the achievement of all objects.

21. If a person is conversant with the principles of particular *Mudrās*[150] (Mystic gestures) and if he has destroyed his sins by means of the spiritual worship of the Supreme Goddess (Parameśānī), he shall attain the desired benefit.

22. A man strictly observing the vow of celibacy, should worship with white flowers the deity clad in white garments and present in the centre of a white abode.

23. The *Naivedyas* (food offerings) should I also be white such as curds, milk, cooked rice etc. The devotee should worship the Highest Deity (Parameśvarī) with imaginary white articles as well. While meditating, he should imagine that he is worshipping with white flowers etc.

24. With pure mind the devotee should worship the sixteen-syllabled[151] Mantra with the Tryakṣarī Bījas (i.e. the three syllables forming the seed).

25-27. The syllables constituting the Mantras shall be repeated in the usual order as well as in the reverse order. He shall meditate on Śrīdevī in the form of a lamp in front of the Lord. O ascetic, the Japa shall be mental, Upāṁśu (in whisper) or *Nigada* (clear loud utterance). It shall be accompanied by *Śrīdevīnyāsa* (the fingers etc. to be placed in a particular form). An idol of Śrīdevī also should be made. By repeating the Mantra one hundred thousand times, the devotee is liberated from great sins.

28. If he repeats the Mantra two hundred thousand times, the greatest Kāla destroys the sins of the *Sādhaka* (aspirant devotee) committed in the course of seven births.

29. By repeating the *Mantra* three hundred thousand times the devotee is liberated from the sins of a thousand births. There is no doubt about this, O Sage, that he becomes exceedingly pure. In that order if he repeats the Mantra one million and six hundred thousand times, he shall attain proximity of Devī.

---

[149] vv. 15-17 describe the importance of Śrī Vidyā. It consists of 16 syllabled Mantra—the mantra of 15 syllables given in note of chapter 39 and the syllable *Śrīṃ* = the Mantra of 16 syllables. The importance of this mantra is not still appreciated by the educated elite even in India.

[150] Mudrā is the name of a particular position or intertwining of fingers. The various Mudrās for Lalitā-worship arc given in the next chapter.

[151] vv. 24-29 describe the procedure of Japa of the 16 Syllabled Mantra and its efficacy.

30. The *Purasćaraṇa*[152] (repetition of the name of deity accompanied with Homa etc.) is mentioned as follows. The Pūjā is to be performed three times every day. Then the *Japa*, *Tarpaṇa, Homa* and the feeding of Brāhmaṇas—all these should be performed.

31. In the course of *Homa* and *Tarpaṇa* the word *Svāhā* should be used. In the course of Nyāsa rites and worship the word *Namaḥ* should be used. At the time of *Japa* the devotee should duly worship Devī at the end of the *Mantra*.

32. The *Homa* shall be one-tenth of Japa; *Tarpaṇa* shall be one-tenth of *Homa*; O suppressor of the Vindhya mountain, feeding of the Brāhmaṇas is one-tenth of the *Tarpaṇa*.

33. If due to obstacles arising from time or place any of the ancillary rites has to be dropped, the devotee should repeat the Mantra twice that number and conclude *Purasćaraṇa* rites.

34. Thereafter, for the sake of *Kāmyaprayoga* (rite for the achievement of any desired object) the devotee should repeat the Mantra three hundred thousand times. The devotee should observe Vratas steadily without emotional aberrations. He shall be engaged in the worship three times a day. If he performs *Vasćya* and other rites (rites in order to win over persons) thereafter, he shall attain Siddhi (that achievement).

35-36. The repeater of the Mantras seated in the middle of the *Cakra* should contemplate after worshipping. He must think about himself as completely red (like the morning light) in colour. The Sādhya (the object to be achieved also should be thought of as pink in colour). Thereupon, O enemy of the Vindhya, he shall become handsome with all fortunes and facilities. He shall win over everyone. There is no doubt about this.

37-38. Equal parts of *Gorocanā* (a yellow pigment), Kuṁkuma (saffron) and Sandal paste shall be taken. After performing *Japa* one hundred and eight times, the learned devotee should apply a *Tilaka* on his forehead with the same. Thereafter, if he sees, speaks to, thinks about or touches anyone with half of his body, he comes under his control like a slave.

39. O ascetic, in the same way, if a flower, fruit, scent, beverage or cloth is taken and the *Japa* is performed one hundred and eight times and the article so taken is sent to a woman, immediately that woman is attracted towards him. Her heart will be in utter confusion.

A rite to control other persons

40. The devotee should draw the picture of a beautiful woman on the ground with *Gorocanā* (yellow pigment). It should be in a secluded spot. She should be depicted as one dressed gracefully and amorously. She should be bedecked in all ornaments.

41. Birth (pedigree), name, Vidyā and the picture of a goad—all should be written in her forehead, neck, breast, navel and knee.

42-43. Words depicting God of Love should be written in all joints. The devotee should face that direction and make a *Tripuṭa* of his body (? bent in three places). He should make *kṣobhiṇī* (the agitatory gesture) and repeat Mantra eight hundred times after uniting it (?) in the sacrificial chamber full of lustre of the sun and the moon.

44-49. Even from a distance of a hundred Yojanas, he should then imagine and mentally conceive a woman of the following features. She is aflicted by the arrows of the God of Love. Her side glances show signs of excitement. Her pudenda throb indicating the increasing intensity

[152] The procedure of *Purasćaraṇa* of this Vidyā is described in vv. 30-33. This Vidyā can be used for achieving certain personal objectives and can be used destructively as well. vv. 34-39 describe how the Mantra is to be used for personal positive advantages and vv. 40-70 explain how the mantra be used as black-magic such as *Māraṇa*, *Uccāṭana etc.*

of blazing passion. She is swallowed by the circle of shining rays inside *Śakticakra*. She has cast off her good conduct and feminine modesty. Her lotus-like eyes are large and wide. Her eyes are attractive. Her bashfulness has disappeared due to the loss of her fortitude (self-control). She is bound by the letters of Mantra, Yantra, medicine and the great Mudrā. Her lotus-like heart trembles due to the flutter of fresh love. She is mentally repeating the *Mahāmantra* many times. The silken garment has been removed. She is as though deluded, agitated and burned down. Her form is strange and wonderful. She is as though drawn in a picture, devoid of consciousness, hit, thrashed, dissolved, motionless and as though transformed into another person. On account of the power of Mantra, she is whirling like the leaf of bamboo in a violent gust of wind.

50. Thereafter, he should think that the Earth including mountains, parks and forests and bounded by the four oceans has come within the *Cakra* and is blazing forth.

51. If the devotee practises this rite for six months he becomes very handsome comparable to the God of Love. Merely by looking on, he attracts the world. By this very act of seeing, he wins over everyone.

52. Simply by casting his glance he can excite any woman; by his sight alone he can remove poison; by his very look alone he can make some-one the Lord of Speech; by his mere act of seeing he can enchant everyone. By seeing he instantaneously removes *Cāturthika* (quartan fever) and other fevers.

53. The devotee should secretly wear on his person *Śrī Cakra* drawn with yellow material. There is no doubt about it that thereby he can quickly stun the speech of the disputant.

54. One should draw *Cakra* with the juice of Mahānīlī (*Indigo plant*) along with the name of the enemy. He shall then sit facing the South and bum the same in the fire. This causes the death of the enemy.

55. If the name of the enemy is written in the Cakra with the cow's urine and dung of buffaloes and horses and the Cakra is placed in *Ārania* [*Āranāla*?] gruel made of fermentation of the boiled rice, it will enhance the hatred of the enemy.

56. (Defective Text) The name is written with yellow pigment and the *Cakra* is tied with the hair from the sidelocks of children. The enemy will hang suspended like that (in the sky) (or if the same is hung up) this is a great means of *Uccāṭana* (Eradication or extirpation).

57. If the Cakra be drawn with the juice of the Indigo plant mixed with milk, lac and *Rocanā* and if the same is worn on one's person one can win over the people of the four castes.

58. If the same is written in accordance with the same injunction and put in water and if the water is used for drinking or bathing, the devotee will be blessed with great felicity and matchless fortune.

59. If the devotee thinks continuously about the territory, city or excellent lady depicted in the middle of the Cakra as blazing up, O Sage, he can excite and stir them up within seven days.

60. If the above rite is performed after drawing the Cakra in yellow colour and facing the East, the devotee can make all disputants stunned.

61. The devotee should face the North and worship the *Cakra* drawn in saffron colour. The whole world can be won over by him thus and not otherwise.

62. If the devotee draws the *Cakra* with red chalk and worship it facing West, he can then attract all women, win them over and make them excited.

63. The devotee should wander over a mountain alone and in secret and worship the Cakra, O

Suppressor of the arrogance of the Vindhya mountain. The repeater of the *Mantras* attains immortality and freedom from old age. There is no doubt about this.

64.It is great secret that has been communicated, O great Sage. It should be preserved carefully. By guarding it, one shall attain all Siddhis. He will meet sure downfall if he discloses it.

65. If, without performing the *Puraścaraṇa*. O Sage, anyone performs (the above-mentioned) holy rite he will not obtain mastery over the Mantra or achievement thereof).

66. In order to quell defects in the performance, the learned devotee shall repeat *Japa* one hundred thousand times more. He should duly perform the Pūjā too. Then only he shall become qualified and competent once again.

67-70. If a person endowed with devotion worships the deity continuously without any desire (in return for worship), if he repeats the Mantra to his fullest capacity meditating upon her, she herself shall bear the burden of his weal in this world and accomplish liberation for him. Always staying near him, she will tell him everything. Just as the lowing cow follows the calf so also the Goddess shall follow her devotee who has sought refuge in her."

Agastya said:—

71. "O Hayagrīva, what is the meaning of the term *Śaraṇāgata*[153] (one who has sought refuge)? Tell me. Who is that *Śaraṇāgata* whom Gaurī follows like a cow that follows her running calf?

Hayagrīva said:—

72-74. "If a man places his burden on Śrīdevatā, the burden of responsibilities etc. of this world as well as that of the other world and concentrates his mind always on her, if he is favourably disposed towards all everywhere, if he is devoid of antagonists, if without having any one else as his refuge, he prays to Gaurī exclusively steadfastly to protect him, if he has the confidence that she will protect him, if his aim and purpose is solely her service and if he is eager to serve and worship her that activity is *Śaraṇāgati* (seeking refuge).

75. If at any time people praise him or censure him, the man who has sought refuge in the deity thinks like this—"Let the worlds censure or let the people praise". After thinking thus and after observing his own form with good intellect, he ceases to experience pleasure or sorrow.

76-77. *Śaraṇāgati* consists of six aspects thinking about favourable things, avoiding unfavourable things; faith that (the deity) will protect, soliciting the deity for protection, surrendering his own self and *Kāruṇya* (Piteousness or seeking compassion). After surrendering oneself one should dedicate the five *Aṅgas* (all the five actions of the body).

There is no other means like this to achieve worldly enjoyment as well as liberation from Saṁsāra.

78-81. The following qualities are meant for the attainment of perfect knowledge.[154] The devotee shall always practise them—absence of pride, absence of hypocrisy, avoidance of violence, forbearance, straight-forwardness, service to the preceptor, cleanliness, steadiness, self-control, non-attachment to the objects of senses, absence of egotism, careful observation of the evils of birth, death, old age, ailments and misery, absence of attachment and avoiding involvement with sons, wives, houses etc. continuous even-mindedness irrespective of the desirable or undesirable happening or occurrence, unswerving devotion to the deity, without thinking of other

---

[153] vv. 72-78 explain the concept of *Prapatti* or *Śaraṇāgati*.

[154] vv. 78-81. enumerate the qualities essential for attaining perfect knowledge.

things, resorting to lonely places, distaste for the assembly of people, constant application to spiritual knowledge and understanding the purpose of factual knowledge or philosophy.

82-83. He who works for the deity, he who has her for his goal, who is devoted to her, who avoids attachment and who bears no enmity to any living being attains the greatest Śrī. The preceptor shall be an intelligent man like me and famous too, O Scorcher of Vātāpi. The disciple is said to be one like you by the preceptor of the secret scriptures (*āmnāya*).

CHAPTER 42

Description of Various Mudrās (Mystical Gestures With the Fingers).

Note: This chapter deals with *Mudrās* specially observed in Śrī Vidyā. The most important is Yoni Mudrā described in vv. 17-18.

Agastya said:—

O Hayagrīva, narrate the various positions of fingers in the formation of mystical gestures whereby Śrīdevī becomes delighted."

Hayagrīva said:—

2-3. "(The following one) is the great *Mudrā Āvāhanī* (invoking one) which is described as Trikhaṇḍā (having three parts). Turn your hands making the palms clearly face the front. Join your thumbs together. Keep the index-fingers bent and beneath the ring fingers. O ascetic, one should place the small fingers in their own places.

Now I shall describe *Mudrā* called *Saṁkṣohhiṇī* (the Agitator). Listen.

4. The middle fingers should be kept in the middle flanked by the thumbs and small fingers. The index fingers are kept upright like rods. The ring fingers are placed over the middle fingers.

5. If in this Mudrā, the middle fingers are kept upright, O suppressor of the pride of Vindhya, the Mudrā is then called Vidrāviṇī (Driving others).

6. The small fingers and the ring fingers are equally kept in the middle of the middle fingers and the index fingers that have the shape of goads, O Pit-born Sage. This *Mudrā* (named) Ākarṣiṇī (Attracting one) is capable of attracting the three worlds.

7-9. The palms are made in the shape of cups. The index fingers have the shape of goads. The middle fingers are turned and kept beneath them. In this way, O celestial sage, the small fingers are in the middle of the middle fingers. The ring fingers are kept upright. The two index fingers are outside them. Then the thumbs are kept (upright) like rods reaching the place where the middle fingers move to and fro. This Mudrā is well-known by the name *Unmādinī*, O Scorcher of Vātāpi.

10-11. In this Mudrā, in the pair of ring fingers one is bent in the form of goads and kept beneath. The devotee shall make use of the index fingers also in the same manner. This is the Mudrā called *Mahāṅkuśā* conducive to the achievement of all objectives.

12-14. The arms are kept crossed—the right arm to the left and the left arm to the right, O celestial sage. The palms of the hands are turned. In this manner the small fingers and the ring fingers are joined, O ascetic. The index fingers are placed over them. The middle fingers are above ail. O husband of Lopāmudrā the devotee should keep thumbs upright. This is the Mudrā called Khecarī (moving in the sky), the most excellent of all excellent ones. By knowing this alone perfectly, the devotee shall be the favourite one of Yoginīs (the deities of that name).

15-16. The devotee should turn the palms of his hands making them touch other. He should join

together the pairs of index fingers and thumbs simultaneously in the form of the crescent Moon. He should join the middle fingers together keeping the small fingers hanging down. After joining together these two fingers that are bent, the ring fingers are kept beneath all. This is *Bījamudrā* that is conducive to the proper functioning of all Siddhis ere long.

17-18. The tips of the middle fingers are kept bent and placed above the index-fingers. Similarly, the small fingers are placed in the middle of ring fingers. All the fingers are thus joined together and pressed by the thumbs. This is the first Mudrā termed *Yonimudrā*.

19. O celestial sage, these Mudrās cause delight unto Śrīdevī. They should be made use of at the time of worship in the proper order.

CHAPTER 43

Types of Initiation and True Service of the Preceptor.

Agastya said:—

O Hayagrīva of great intellect, O ocean of nectarine mercy! Inform me of the type of initiation[155] which is (necessary) in visualising Śrīdevī."

Hayagrīva said:

2. "We shall communicate *Dikṣā* (initiation) wherefrom one attains identity with the deity and whereby the dirts of sins of persons are washed off.

3. The preceptor meditates upon Śivapura (as stationed) in the hand, repeats the Mūla Mantras of the deity Aṅgamālinī (?) and touches the body of the disciple. This is called *Sparśa-dīkṣā* (the initiation by touch).

4. The preceptor closes his eyes and meditates on Śrī Kāmākṣī.With delighted mind he looks properly at the disciple. This is called *Dṛgdīkṣā* (the initiation by vision).

5. Merely when the preceptor beholds, speaks and touches, perfect knowledge arises immediately. That initiation is considered Śāmbhavī (pertaining to Śambhu the bestower of happiness).

6. The body of the preceptor is similar to the body of the Goddess as mentioned before. By his grace the disciple too shines with the same form as he.

7. The leading spiritual preceptor properly gratified by means of service of long duration, silently intends initiation of the disciple. This is considered *Mānasī Dīkṣā* (mental initiation).[156]

8. Of all the modes of initiation, this is the most excellent one.

The devotee should at the outset perform *Kriyādīkṣā* (Initiation of holy rites). Its mode is being recounted.

9-14. On an auspicious day in the bright half of the month, the devotee (gets up early in the morning) and keeps his mind free from impurities. He should then remove the dirt from the tongue, mouth and face and clean them. He should then take his bath in accordance with injunctions.

After concluding Sandhyā rites he should stay in a secluded spot remembering the physical form alone of the preceptor. He should put proper curb on his food and remain silent.

Remaining in the same manner, the preceptor too should enter the abode of worship. He should repeat *Devī Sūkta* along with *Vidyānyāsa*

---

[155] *Dīkṣā* or Initiation is the essential pre-condition of Spiritual paths. It is the Guru who introduces a person to a spiritual discipline. Hence, the importance of *Guru* (which unfortunately degenerated in Gurudom). To make a person eligible to enter a spiritual path the *Guru* initiates him either by his touch (*sparśa-dīkṣā*), sight or even by his mind (*Mānasī Dīkṣā*), the last being the best one.

[156] vv. 8-35. describe the procedure of Dīkṣā.

(the special position of fingers in the mystical rite pertaining to the Mantras) and *Mātṛkā* (diagrams of characters etc. as a part of the mystical rite). Then he should repeat the *Puruṣa Sūkta*. Thereafter he should propitiate Tripurāmbikā by means of sixteen *Upacāras* (Means of paying homage to deity) well known as follows :— *Āvāhana* (invoking), *Āsana* (offering a seat), *Pādya* (offering water for washing the feet), *Arghya* (materials of worship), *Ācamana* (ceremonial ritualistic sipping of water), *Snāna* (bath), *Vastra* (offering Robe), *Bhūṣā* (ornament) decorating with *Gandha* (scent), *Puṣpa* (flowers), *Dhūpa* (incense), *Dīpa* (lamp), *Naivedya* (food offering) *Tāmbūla* (prepared betel leaves and nuts), *Pradakṣiṇā* (circumambulation) and *Praṇāma* (obeisance). Then by means of *Sahasrākṣara* Vidyā (one thousand-syllabled Mantra) he shall offer *Puṣpāñjali* (handful of flowers).

One thousand-syllabled Mantra:[157]

Oṁ Aiṁ Hrīṁ Śrīṁ Aiṁ Klīṁ Sauḥ.

Oṁ Obeisance (to you)

1. O Tripurasundarī,
2. O deity in the heart,
3. O deity in the head.
4. O deity in the tuft,
5. O deity in the (*symbolic*) armour,
6. O deity in the eyes,
7. O deity in the mouth (*face*),
8. O Kāmeśvarī,
9. O Bhagamālinī,
10. O Nityaklinnā,
11. O Bheruṇḍā,
12. O Vahnivāsinī (*deity abiding in fire)*,
13. O Mahāvajreśvarī,
14. O Vidyeśvarī (*deity of lores*),
15. O Paraśivadūtī (*messenger of the Supreme Śiva*),
16. O Tvaritā,
17. O Kulasundarī.
18. O Nityā,
19. O Nīlapatākā (*deity with a blue banner*),
20. O Vijayā,
21. O Sarvamaṅgalā,
22. O Jvālāmālinī (*deity wearing clusters of flames as garlands*),
23. O Citrā,
24. O Mahānityā,
25. O Parameśvarī (*O Supreme Goddess*),
26. O Mantreśamayī (*identical with the Lord of the Mantras*),
27. O Ṣaṣṭhīśamayī *(identical with the Lord of Saṣṭhī i.e. Sixth day of the lumber fort-night)*,
28. O Udyānamayī[158] (identical with garden),
29. O Lopāmudrāmayī,
30. O Agastyamayī (*deity identical with Lopāmudrā and Agastya*),
31. O Kālatāpanamayī (*identical with the scorcher of Kāla i.e. Śiva*),
32. O Dharmācāramayī (*identical with the conduct of righteousness*),
33. Muktakeśīśvaramayī (*identical with the Lord of the deity with loose tresses*),
34. O Dīpakalānāthamayī (*identical with lamp and moon*),
35. O Viṣṇudevamayī (*identical with lord Viṣṇu*),
36. O Prabhākara-Devamayī (*identical with Sun God)*,
37. O Tejodevamayī (*identical with the Lord of refulgence*),
38. O Manojadeva-*Mayī* (*identical with mind-born lord of love*),

---

[157] The Thousand-syllabled Mantra is nothing but a series of Lalitā epithets including in them all the powers implied in the names of Siddhis, Nityās, etc. It concludes with the secret *sixteen-syllabled Kādi Mantra.*

[158] N. reads *Udyāna* or *Uḍḍīyāna*, 'a *bandha* in Yoga'.

39. O Aṇimāsiddhi
(the power of being very minute),
40. O Mahimāsiddhi
(the power of being very great),
41. O Garimāsiddhi
(the power of being weighty),
42. O Laghimāsiddhī
(the power of being very light),
43. O Īśitvasiddhi
(the power of being the over-lord),
44. O Vaśitvasiddhi *(the power of controlling others and winning over them),*
45. O Prāptisiddhi
(the power of achieving anything),
46. O Prākāmyasiddhi
(the power of irresistible will),
47. O Rasasiddhi *(the power of alchemy),*
48. O Mokṣasiddhi
(the power of granting salvation),
49. O Brāhmī,
50. O Māheśvarī,
51. O Kaumārī,
52. O Vaiṣṇavī,
53. O Vārāhī,
54. O Indrāṇī,
55. O Cāmuṇḍā,
56. O Mahālakṣmī,
57. O Sarvasaṁkṣobhiṇī *(exciting all),*
58. O Sarvavidrāviṇī *(routing all),*
59. O Sarvākarṣiṇī *(attracting all),*
60. O Sarvavaśaṁkarī *(winning over all),*
61. O Sarvonmādinī
(making everyone of us mad),
62. O Sarvamahāṅkuśā *(great goad unto all),*
63. O Sarvakhecarī *(Khecarīmudrā of all),*
64. O Sarvabījā *(seed unto all),*
65. O Sarvayoni *(source of origin unto all),*
66. O Sarvāstrakhaṇḍinī
(the splitter of all missiles),
67. O Trailokyamohinī
(enchantress of the three worlds),
68. O Cakrasvāminī
(O mistress of the Cakra i.e. mystic circle),
69. O Prakaṭayoginī
(one who has manifested Yogic power),
70. O Bauddha-Darśanāṅgi *(one having the Buddhist philosophy as one as of the limbs),*
71. O Kāmākarṣiṇī *(one who attracts love),*
72. O Buddhyākarṣaṇī
(one who attracts intellect),
73. O Ahaṁkārākarṣiṇī
(one who attracts the principle of Ego),
74. O Śabdākarṣiṇī *(one who attracts sound),*
75. O Sparśākarṣiṇī *(one who attracts touch),*
76. O Rūpākarṣiṇī
(one who attracts form and colour),
77. O Rasākarṣiṇī *(one who attracts taste),*
78. O Gandhākarṣiṇī *(one who attracts smell),*
79. O Cittākarṣiṇī *(one who attracts the mind),*
80. O Dhairyākarṣiṇi
(one who attracts courage),
81. O Smṛtyākarṣiṇī *(one who attracts memory),*
82. O Nāmākarṣiṇī *(one who attracts names),*
83. O Bījākarṣiṇī *(one who attracts seed),*
84. O Ātmākarṣiṇī *(one who attracts soul),*
85. O Amṛtākarṣiṇī *(one who attracts nectar),*
86. O Śarirākarṣiṇī *(one who attracts body),*
87. O Guptayoginī
(one who has the secret yogic power),
88. O Sarvāśāparidūraka-cakra-svāminī
(O presiding deity of the mystic circle that fulfils all hopes),
89. O Anaṅgakusumā *(one who has flowers (i.e. flower-shafts of God of Love),*
90. O Anaṅgamekhalā *(one who has the girdle of Anaṅga i.e. God of Love),*
91. O Anaṅgamādinī
(one who maddens Anaṅga),
92. O Anaṅga-Madanāturā *(one who has been afflicted by the God of Love having no body),*
93. O Anaṅgarekhā *(O streak of Anaṅga),*

94. O Anaṅgaveginī
(one who has the impetus of Anaṅga),
95. O Anaṅgāṅkuśā *(the goad of Anaṅga),*
96. O Anaṅgamālinī
(having the garland of Anaṅga),
97. O Guptatarayoginī *(one who has the Yogic Power that is more hidden),*
98. O Vaidika-Darśanāṅgī *(one who has Vedic systems of philosophy as limbs),*
99. O Sarvasaṁkṣobhakara-cakra-svāminī
(O ruling deity of the Cakra that causes excitement in everyone),
100. O Pūrvāmnāyādhidevatā *(presiding deity of the scripture named Pūrvāmnāya),*
101. O Sṛṣṭirūpā
(one having creations as her form),
102. O Sarvasaṁkṣobhiṇī
(one who stirs up everyone),
103. O Sarvavidrāviṇī
(one who routs everyone),
104. O Sarvāhlādinī
(one who delights everyone),
105. O Sarvākarṣiṇī
(one who enchants everyone),
106. O Sarvastambhinī
(one who stuns everyone),
107. O Sarvojṛmbhiṇī
(one who is the 'yawner' deity),
108. O Sarvaśaṅkarī
(one who causes the welfare of everyone),
109. O Sarvarañjinī
(one who delights everyone),
110. O Sarvonmādinī
(one who meddens [maddens?] everyone),
111. O Sarvārthasādhikā
(one who achieves all objectives),
112. O Sarvasampatprapūrīṇī [Sarvasampatprapūriṇī?] *(one who reimburses all riches),*
113. O Sarvamantramayī
(one who is identical with all Mantras),
114. O Sarvadvandvakṣayakarī *(one who destroys all mutually opposed pairs of calamities),*
115. O Sampradāyayoginī
(one who has the traditional power of Yoga),
116. O Sauradarśanāṅgī *(one who has systems of philosophy of Sūrya as limbs),*
117. O Sarvasaubhāgya-Dāyakacakrā *(one who is the mystic circle that bestows all felicities),*
118. O Sarvasiddhipradā *(one who bestows all spiritual attainments),*
119. O Sarvasampatpradā
(one who bestows all riches),
120. O Sarvapriyaṁkurī *(one who does everything for the felicity of others),*
121. O Sarvamaṅgalakāriṇī *(one who does everything conducive to auspiciousness to all),*
122. O Sarvakāmapradā
(one who bestows all desires),
123. O Sarvaduḥkhavimocinī
(one who liberates all persons from miseries),
124. O Sarvamṛtyupraśaminī
(one who suppresses deaths of all).
125. O Sarvavighnanivāriṇī
(one who dispels all obstacles),
126. O Sarvāṅgasundarī
(one who is beautiful in every limb),
127. O Sarvasaubhāgyadāyinī *(one who bestows all fortunateness and felicities),*
128. O Kulottīrṇayoginī
(one who has the Yogic power of Kulottīrṇa),
129. O Sarvārthasādhakacakreśī, *(O Goddess of the mystic circle that achieves all objectives),*
130. O Sarvajñā *(omniscient one),*
131. O Sarvaśakti *(omnipotent),*
132. O Sarvaiśvaryaphalapradā *(one who bestows the benefit of all types of prosperity),*
133. O Sarvajñānamayī
(one identical with all types of knowledge),
134. O Sarvavyādhinivāriṇī *(one who dispels and prevents all types of ailments),*
135. O Sarvādhārasvarūpā *(one who is of the form of the support of everything),*
136. O Sarvapāpāpaharā
(one who removes all sins),

137. O Sarvānandamayī *(one identical with all the bliss (for everyone),*
138. O Sarvarakṣāsvarūpiṇī *(one whose form is the protection of everyone),*
139. O Sarvepsitaphalapradā *(one who is the bestower of all desired benefits),*
140. O Niyoginī *(one who controls others),*
141. O Vaiṣṇavadarśanāṅgī *(one who has the systems of philosophy of Viṣṇu as limbs),*
142. O Sarvarakṣākaracakrasthā *(one who is stationed in the mystic circle that accords protection to everyone),*
143. O Dakṣiṇāmnāyeśī *(the chief deity of all the scriptures named Dakṣiṇāmnāya),*
144. O Sthitirūpā
(one who is in the form of sustenance),
145. O Vaśinī *(one who exercises authority),*
146. O Kāmeśī,
147. O Modinī *(one who rejoices),*
148. O Vimalā *(devoid of impurities),*
149. O Aruṇā *(the pink one),*
150. O Jayinī *(the victorious one),*
151. O Sarveśvarī *(ruling goddess of all),*
152. Kaulinī *(follower of the Śākta rituals),*
153. Rahasyayoginī
(one who has the secret Yogic power),
154. O Rahasya-Bhāginī
(one who enjoys pleasures in secret),
155. O Rahasyagopinī
(one who protects i.e. keeps secrets),
156. O Śāktadarśanāṅgī *(one who has the systems of philosophy of the followers of Śakti as her limbs),*
157. O Sarvarogaharacakreśī *(goddess of the mystic circle that dispels all ailments),*
158. O Paścimāmnāyeśī *(the chief of the sacred scriptures named Paścimāmnāya),*
159. O Dhanurbāṇapāśāṁkuśadevatā *(the deity with bow, arrows, noose and goad),*
160. O Kāmeśī,
161. O Vajreśī,
162. O Bhagamālinī,
163. O Atirahasyayoginī
(one who has the highly secret Yogic power),
164. O Śaivadarśanāṅgī *(one who has Śiva's systems of philosophy as her limbs),*
165. O Sarvasiddhipradacakragā *(one who is stationed in the mystic circle that bestows all Siddhis),*
166. O Uttarāmnāyeśī *(goddess of scriptures termed Uttarāmnāya).*
167. O Saṁhārarūpā
(one who has the form of annihilator),
168. O Śuddhāparā *(pure and transcendent),*
169. O Bindupīṭhagatā *(one who is stationed in the Bindu-pīṭha of the pedestal),*
170. O Mahātripurasundarī,
171. O Parāparātirahasyayoginī,
172. O Śāmbhavadarśanāṅgī *(oṇe who has the systems of philosophy of Śambhu as limb),*
173. O Sarvānanda Mayacakreśī
(the presiding goddess of the mystic circle conferring bliss on everyone).
174. O Tripurasundarī,
175. O Tripuravaśinī
(one residing in the Tripura),
176. O Tripuraśrī *(the glory of Tripura),*
177. Tripuramālinī
(having the three cities as a garland),
178. O Tripurasiddhā *(one who has attained Siddhis of the Tripuras),*
179. O Tripurāmbā,
180. O Sarvacakrasthā
(one stationed in all mystic circles),
181. O Anuttarāmnāyākhyasvarūpā *(one whose form is what is called Anuttarāmnāya),*
182. O Mahātripurabhairavī,
183. O Caturvidhaguṇarūpā
(one whose form is the fourfold Guṇa),
184. O Kulā *(Goddess Kulā),*
185. O Akulā *(one who has no family),*
186. O Kulākulā *(one who has Kulas and Akulas),*

187. O Mahākaulini *(great follower of Śakti)*
188. O Sarvottarā *(one who is greater than all),*
189. O Sarvadarśanāṅgī *(one who has all systems of philosophy as limbs),*
190. O Navāsanasthitā
(one who is stationed in nine seats),
191. O Navākṣarī *(one who has nine syllables),*
192. O Navamithunākṛti *(one who has the form of a newly married couple),*
193. O Maheśātmikā *(one who is in the form of Maheśa, one who is identical with Vidyā, Mādhava Brahmā, Kāmadeva, Skanda, Nandin, Indra, Manu, Candra, Kubera, Agastya, the anger of Durvāsas and Bhaṭṭārakavidyā),*
194. O Kalyāṇa-tattvatrayarūpā *(having the three principles of great welfare),*
195. O Śivaśivātmikā
(one who is in the form of Śiva and Śivā),
196. O Pūrṇabrahmaśakti *(one having the complete power of Brahman).*
197. O Mahāparameśvarī
(highly Supreme Deity),
198. O Mahātripurasundarī,
I worship your sandals.

Obeisance. *Ka, Eṁ, Ī, La, Hrīṁ*, *Ha, Sa*, *Ka, Ha, La, Hrīm*, *Sa Ka La*, *Hrīm*, *Aiṁ Klīṁ Sauḥ Sauḥ Klīṁ Aiṁ Śrīm.*[159]

15. With the utterance of this thousand-syllabled Mantra, the devotee should offer handful of flowers. Otherwise his worship shall be futile—so say the expounders of the Vedas.

16-20. Thereafter, the devotee shall clean a spot of ground by smearing cowdung and place a Droṇa full of paddy there, along with a Droṇa of pure rice grains of praise-worthy colours. A new pot filled with a Droṇa of water should be kept therein. Five gems and freshly cut grass should be put into the pot. The water should be rendered fragrant by putting tender sprouts and barks of the following trees viz. *Nyagrodha* (*ficus religiosa*), *Aśvattha* (*ficus indica*), *Mākanda* (*Mango*). Jambu (*Rose apple*) and Udumbara (*Ficus elomerata*). He should place a ripe and splendid coconut over the pot. After worshipping it with fragrant flowers and other things he should show incense, light etc. He should repeat Śrīcintāmaṇi Mantra (or *Śrīmantra* as the wish-yielding Mantra) mentally and Mātṛkā Mantras also. The pot should be considered the physical body of Śrī Kāmākṣī. The Mantras should be repeated touching the pot. When they have been repeated one hundred and eight times, the lamp should be shown again (waived round).

21-24. The teacher blindfolds the disciple with a cloth after calling him near in secret. He then makes him prostrate three times, with eight limbs touching the ground. The preceptor places flowers in the hands of the disciple and makes him offer the same to the deity repeating the following prayer—

[?[6]?]"O Śrīdevī, a mass of mercy, O Goddess in the form of the greatest refulgence! This handful of flowers is placed at the lotus-like feet of yours. You are my greatest abode. You are the greatest Brahman. You are my Supreme Deity. From today onwards protect me and my sons. We seek refuge in you."

After saying this, the disciple should place the lotus-like feet of the preceptor on his head (i.e. bow down to him).

25-26. When the sandals are placed on the head by the preceptor, it will be due to the merit of the previous birth, that should be obtained by serving Brahmā, Viṣṇu and Śiva.

After saying this, he should rise up with great devotion. He should stand to the left of the preceptor calmly, unpretentiously and modestly.

---

[159] N. gives this mantra as follows:

Ka Em Ī La Hrīṃ, Ka Sa Ka La Hrīṃ, Sa Ka La Hrīṃ Aiṃ Klīṃ Śauḥ Kliṃ Aiṃ Śrīṃ |

27-28. The cloth bound over his face should be untied and the remaining part of worship shall be shown to him. The articles for food offering should be sprinkled with the water from the gourd (kept for the purpose). The *Naivedya* (food offering) on Mahātripurasundarī should be in the form of sugar, honey, ghee, plantain fruits and milk pudding. The *Naivedya* should be duly offered.

29-30. He should whisper the sixteen-syllabled Mantra slowly into the left ear of the disciple. Both of them then come out and the disciple is made to sit on a wooden plank. He should be pure and sit facing the East. The place shall be covered with a silk cloth. Repeating the Mantras he should sprinkle the water of *Śrīkumbha* (sacred pot dedicated to Śrīdevī) over the disciple.

31. The disciple should then take bath in ordinary pure water and wear two clothes. He should repeat the Mantra one hundred and eight times and then go to sleep.

32. If an auspicious dream is seen, the Punya (merit) thereof is excellent and it shall be added on. If a bad dream is seen, he should perform Japa one thousand and eight times.

33. The worship of Tripurāmbā should be carried out in the manner mentioned above. If no dream is seen the achievement of Siddhi will be after some long time.

34. With great devotion the disciple should partake of the remnants of offerings unto the Goddess which have more benefit. The disciple shall immediately be a sanctifier of rows.

35. The disciple should dedicate unto his *Guru* (preceptor) his body, possessions and vital airs. He should conduct himself obediently subservient to him continuously. He should never transgress his words.

36. One should know that a preceptor is a rare redeemer from worldly existence. When pleased he grants the splendour of liberation from Saṁsāra.

37. The meaning of the letter 'Gu' is 'darkness'. The letter "Ru" means "One who dispels". The preceptor is called *Guru* because he dispels darkness.

38. After obtaining a preceptor in the form of the bestower of perfect knowledge, one should not have recourse to another preceptor. He should consider even the harsh words uttered by the preceptor as blessings.

39. He should at the outset make obeisance to him and from him alone should receive secular, Vedic and spiritual knowledge.

40-43. Thus, after carrying out the three types of initiation, the preceptor should instruct him in. everything that should be performed. Devotion to Guru is a good conduct and malicious mischief towards him is a great sin. Remembering his (Guru's) feet (itself) is liberation (from saṁsāra). This is the procedure as long as this body lasts. By uttering falsehood in front of die preceptor, one incurs a very great sin. Even by slaughtering a cow or murdering a Brāhmaṇa, one will not incur such a great sin. An ideal disciple will be saying thus: "I have a series of preceptors beginning with Brahmā and ending with a blade of grass. I have everyone worthy of my honour and worship. Who then is not honourable and respectable on the surface of the Earth unto me?" Such a disciple who is favourably disposed towards all is glorified as an ideal disciple.

44. One sanctified by and equipped with many good qualities free from impurities, good qualities like decent habits and spotless character, is called *Śiṣya* (disciple) because he abides by the *Śāsana* (behest) of the preceptor.

45. If one becomes tired by Japa, one should begin to meditate. If one is tired by *Dhyāna* (meditation) one should begin to perform Japa. If one is fully endowed with Japa, Dhyāna etc., one accomplishes and acquires mastery over the Mantra.

46. Just as, due to the power of contemplation, even a worm turns out to be a black bee so also, due to the power of ecstatic trance, a man becomes Brahman.

47. Just as at the time of dissolution, the universe is not observed, so also (the external world should not be seen) when one closes the eyes (for meditation). This is the characteristic feature of *Dhyāna* (Meditation).

48.When the greatest principle that is beyond everything capable of being described and that is free from aberrations, is realized, the Mantras become servants along with the presiding deities of the Mantras.

49. All his activities, since he strictly adheres to the realisation of the unity of Souls, constitute his *Daraśana* (Vision, System of Philosophy). The purpose of Yogic practice and penance is served by his Mantra. His (Preceptor's) very glance constitutes his (disciple's) asset.

50 If the false identification with the body is got rid of, when the great *Ātman* is realized, one can have *Samādhis* (meditation and trances) wherever one's mind travels.

51. If one sees and realizes the non-dualistic omnipresent, quiescent and blissful *Ātman* nothing remains for him to be obtained or known.

52. Eulogistic prayer is on a par with ten million worships. Japa is on a par with ten million eulogistic prayers; meditation is on a par with ten million Japas and getting merged (with the Supreme Deity) is on a par with ten million meditations.

53. The physical body itself is said to be a temple. The individual soul (himself) is Maheśvara (the great deity installed therein). One should abandon the *Nirmālya* (remnants of worship) of ignorance and unify souls with the concept "I am he".

54. When it is covered in the husk, it is paddy. In the absence of husk, it is rice grain. The soul bound by the noose (of senses) is remembered as the *Jīva* (Individual Soul). Freed from the bondage, It is Maheśvara (Supreme Lord).

55. The movement of birds in the firmament is not observed (distinct from the sky). The movement of aquatic beings in water is not discerned (distinct from water). Similarly the great conduct of noble-souled ones is not distinct from their environment.

56. The worship connected with daily routine of holy rites should be performed during the day. The worship connected with the *Naimittika* (needed for a particular situation) rites should be performed at night. The performance of rites is a *Kāmya Karma* (performance of acts for achieving desires). This is the conclusion arrived at in scriptures.

57. Recollection of Śrīpādukā is greater than millions and millions of great charitable gifts, millions and millions of great holy rites and millions and millions of great sacrifices.

58. As long as the body is sustained, all activities pertaining to one's caste and stage in life should be carried out with or without knowledge for liberation from *Karmas*.

59.[160] Whatever comes out of the mouth of the preceptor is called *Śāstra* (scripture). Even if it is forbidden (in Śāstra) one should carry it out. One should not transgress the commands of the preceptor.

60. Even if one hails from a high caste, even if one possesses great learning and is endowed with wealth, one should, after seeing the preceptor from a distance, joyously prostrate one's self before him once and circumambulate him three times.

61. One should bow down to everyone whether a deity or a blade of grass regarding that it is the

[160] Rules of discipline while behaving with one's Guru are scattered over v. 59 to the end of the chapter.

preceptor him self. One shall bow down to an idol made of metals or clay in the belief that it is the deity.

62. (The following are sinful activities causing people to become Brahmarākṣasas (demoniac Brāhmaṇas, Brahminical demons). If one speaks in contempt of the preceptor or addresses him by base terms, if one defeats a Brāhmaṇa in arguments or if one reveals secret scriptural tenets or makes them public, one shall become a Brahmarākṣasa.

63. One shall continuously entertain non-dualistic conception, but no non-dualistic feeling in regard to the preceptor. One should not censure other people's religious cults or principles nor the Vedas, nor the scriptural texts nor the Āgamas (philosophical treatises).

64. If the disciple stays in the same village as the preceptor, he should pay (personal) obeisance to the preceptor during the three Sandhyās (dawn, midday and dusk). If he stays about 3 Kilometres, (Kms) away he shall devoutly bow down to the preceptor once every day.

65-66. If the disciple stays six Kilometres away he should present his respects to him. during the five *Parvans* (festival days) in the course of a month). If the disciple stays at a distance ranging from one Yojana (twelve kilometres) to twelve Yojana (one hundred and fortyfour. kilometres) he should bow down to the preceptor once in as many months as there are Yojanas (twelve kilometres). If the disciple stays still further he should go to the preceptor whenever he wishes.

67. One should never approach a king, a deity or the preceptor with empty hands. He should offer fruits, flowers, garments etc. in accordance with his capacity.

68. (a preceptor) is personally Supreme Śiva (*Paraśiva*) himself encased in human skin. He wanders over the Earth incognito in order to bless a good disciple.

69. It is to accord protection to good disciples that Śiva assumes forms though he is formless. Śiva the storehouse of sympathy is active in the world like a worldly person.

70. *Śrīguru* (the glorious preceptor) is glorified as Lord Śiva himself without three eyes, lord Acyuta himself but not four-armed, and lord Brahmā himself though not four-faced.

71. Like the blind men who do not see the rising sun, only those devoid of good luck do not see *Śrīguru* who has the splendour of the greatest principle and who stands before your very eyes in the same manner.

72. The most excellent deliberation is the deliberation on reality. The deliberation on Japas is the mediocre one. The deliberation on scriptural treatises is base and the deliberation on worldly affairs is the meanest of mean things.

73. There is no principle more profound than the preceptor. There is no greater pleasure than knowledge. There is no better worship than devotion and there is no greater benefit than liberation from Saṁsāra.

74. In all Vedas and scriptural texts it is mentioned in different contexts and in as many words that Śrī Kāmākṣī is greater than the greatest among Brahmā, Viṣṇu, Śiva and others.

75-78a. Many pairs are observed and heard of in all worlds. Some of them are mutually opposed and some are mutually complementary such as Śacī and Indra, Rohiṇī and Candra, Svāhā and Agni, Prabhā (Lustre) and Sun, Lakṣmī and Nārāyaṇa, Vāṇī and Brahmā, Girijā and Śiva, Agni and Soma, *Bindu* and *Nāda* (sound), *Prakṛti* and *Puruṣa*, what are termed as *Ādhāra* (support) and *Ādheya* (what is supported), *Bhoga* (enjoyment of worldly pleasures and) *Mokṣa* (Liberation), *Prāṇa* and *Apāna*, word and meaning, affirmative and negative, pleasure and pain etc. There is no doubt that all of them are the Supreme Brahman.

78b-80a. They know that another refulgence has come up by the name of Kāmākṣī which Brahmā, Viṣṇu, Śiva and others perpetually meditate upon. Thus if a person abides by the path of *Śakti*, he should be the object of grace of Śrīdevī. He shall attain worldly pleasures and salvation?

80b-82a. Those who worship Kāmākṣī with or without Mantras, whether they are women, Vaiśyas or Śūdras, do attain the greatest goal. What then in the case of Kṣatriyas and Brāhmaṇas who worship with Mantras.

Even if they are men of the world, they are liberated ones certainly, without any doubt.

82b-83. *Naivedya* should always be offered during the five *Parvan* days, in the form of sugar, honey, ghee, plantain fruit and milk puddings. He who does not worship though he is competent will incur the curse of Devī.

84-87a. If one cannot afford, one should always worship Ambikā with articles mentally conceived and imagined. A householder shall worship Mahādevī with the full equipment of auspicious conduct and accompanied by his wife favourably disposed towards him.

A preceptor shall, O Pot-born Sage, mention the code of good conduct thrice. If the disciple does not grasp (and conform to it), the Sin is that of the disciple and not of the preceptor. The devotee shall consider the preceptor and his wife as well as his parents like this, that they are Lakṣmī and Nārāyaṇa or Sarasvatī and Brahmā or Girijā and Śiva.

87b-88. Thus every thing has been briefly recounted by me, O Pot-born sage. By concentrating on this much an intelligent disciple shall become omniscient.

CHAPTER 44

Meditation on the Goddess.

Hayagrīva said:

The disciple conversant with the Mantras shall do as follows:—[161]

He should enter the special place intended for Japa bringing with him his seat (*Darbha* mattress etc.). Repeating the requisite Mantras duly, he shall sprinkle water (over the place of sitting) in the manner mentioned by the preceptor.

2. He should then meditate upon his own soul and the form of the deity without any distinction (between the two). He should sit in the *Padmāsana* posture facing the East. He shall sit steadily without thinking about anything else.

3. He should then make the *Trikhaṇḍa Mudrā*. After making obeisance to the preceptor, elders and others, he should perform the rite of *Nyāsa* with 'Bālābīja' Mantras repeating each twice in the fingers beginning with the middle finger in due order.

4. He shall then purify the hand and continue the rite till *Vahniprākāra* (fiery rampart wall) with the respective *Astra* Mantras.

5. The Mantras beginning with the *Pāda* (foot) should be repeated in the reverse order and those beginning with "*Ka*" in the usual order.

After imposing the *Vyāpakanyāsa* (the pervading Nyāsa), he shall make it pervaded with *Vāgbhava* etc.

6. He should allot the three types of physical bodies viz. *Kāraṇa* (causal), *Sūkṣma* (subtle) and *Sthūla* (gross). Then he should perform the rite of Nyāsa of *the Bālābīja Mantras* in the navel, in the heart and in the middle of eyebrows.

7. He shall place the *Mātṛkā Mantras* in the navel[162] etc. in due order after making them contracted at the root (i.e. *Mūla Mantras*). Then he shall place the Bālābījas repeating them twice.

8-10. He should place them on the fingers beginning with the middle one, as well as in the two palms and not otherwise. Then he should perform the Nyāsa etc. in the navel as well as on the pair of feet, knees, buttocks, private parts, anus, navel, heart and head in due order. He should then place in the heart the nine seats viz. Brahmā, Viṣṇu, Rudra, Īśvara, Sadāśiva, Pūṣan, Tūlikā, Prakāśaka and Vidyāsana too and show it in the heart.

11-12. Then he should show Mudrā called *Padmatrikhaṇḍayonī*. He should then fill (the mouth) with wind and produce the sound *Huṁ Huṁ Huṁ* through half-closed lips. Thus he wakens Kuṇḍalinī (the primordial cosmic ener-

[161] vv. 1-16 (and even later) deal with the procedure of meditating upon Lalitā. The main principle is: you can worship a deity after identifying yourself with the deity. Hence, the necessity of *Nyāsas* (vide vv. 8-18).

[162] Letters of alphabet have a special yogic significance. It is presumed that all the letters of the alphabet from *A* to *Kṣa* are distributed on the nerve-plexuses or the Yogic *Cakras*, from the loWest Mūlādhāra Cakra up to the Ājñā Cakra which carries the last two *Ha-Kṣa* on its two 'Petals' thighs (vide v. 24).

gy lying encoiled with the body) by the power of Mantras. At the end of the twelfth (? repetition) the disciple should think about his identity with Śiva and then place him in his position and place the *Bīja Mantras* of *Vāgbhava* etc. at the root, heart and arms.

13-14. After placing his hands over the entire head as well as at the root, in the middle and the tips of the hand in due order, the disciple should place them in the limbs, beginning with the thumb and ending with the palms as well as in the heart etc. Then he shall perform *Kuṁkuma Nyāsa*.

15. Afterwards he shall perform the Nyāsa of pure *Mātṛkā* encased by the third *Bīja*. After placing the first two *Bījas*, he should place the last *Bīja*.

16-17. Afterwards he should perform the *Vinyāsa* rite (placing the hand etc. ceremoniously) of *Bhūtala* (surface of the Earth) but not very elaborately. He shall place the eight *Vargas* (groups of letters) in the navel, heart and the throat. Among these he shall take *Śa*, *Ṣa*, and *Sa* at the outset and place them at the root in the heart and on the head. He should place them at the armpit, hip, right shoulder, left shoulder, loins and the heart also.

18. For most of the lower six limbs he shall perform the *Vinyāsa* rite through the letters beginning with "*Da*" ("*Ha*" in N.) The sage shall be the Śabda-Brahman (Brahman in the form of sound) and the metre *Bhūtalipi*[163] (? the characters of the alphabets of the so called Bhūtas[164] [spirits etc.])

19-23. Śrīmūla-Prakṛti (the primordial matter) is mentioned as the deity of this Mantra. The disciple should meditate upon Bhairavī favourably disposed towards her devotees, in the following manner. She is matchless and she holds the rosary and the book in the upper hands and flowery arrows as well as the bow and (represents the Mudrās viz. (*Vara*) boon and freedom from fear (*Abhīti*) with the other lotus-like hands. Around her neck she wears the *Akṣamālā* necklace (that accords) protection. She has heroic accoutrements covered by necklaces, armlets and bangles. She is adorned with gemset ear-rings along with divine unguents. Beneath the *Lipikalpadruma* (Wisḥ-yielding tree called letters of Alphabet (?) she stays in an embodied lotus. She is identical with the *Lipis* (characters). She is embellished by many crores of *Dūtis* (messengers) surrounding her. After meditating thus he shall place the letters on the surface of the Earth as well in the due order.

24. He should place the *Vargāṣṭaka* (eight groups of consonants) in those beginning with Mūla and ending with *Ājñā* (These are the mystical

---

[163] *Bhūta-lipi* is explained as of the following order:

1. Short vowels—*a*, *ī*, *u*, *ṛ*, *ḷ*.
2. Mixed or conjunct vowels *e*, *ai*, *o*, *au*.
3. *Ka-varga* (gutturals).
4. *Ca-varga* (palatals).
5. *Ṭa-varga* (cerebrals).
6. *Ta-varga* (dentals).
7. *Pa-varga* (labials).
8. *Ha*, *La*, *Va*, *Ra* and *La*.
9. *Śa*, *Ṣa*, *Sa*.

[164] They are under the dominance of the following nine Īśvaras: Brahmā, Visṇu, Rudra, Kubera, Indra, Yama, Varuṇa, Soma and Devī (consisting of three Śaktis).

Cakras). After placing *Śa*, *Ṣa* and *Sa* on the head, he shall place the vowels in these.

25-26. The letters beginning with *Ha* should be placed in the five parts of the face beginning with above as well as in the root, in the middle, at the roots of the fingers, in the wrists, in the arms and in the feet, on the stomach at the sides viz. the right and the left, at the navel and at the back. He should place *Śa*, *Ṣa* and *Sa* at the root, in the heart or on the head. Or he shall place "*La*" and other (letters) too.

27-30. The order of letters in the *Bhūtalipi* is as follows, (At the outset) the five short (vowels) viz. *A*, *I*, *Ṛ, Ṭ*[?] then the conjunct letters four in number (i.e. *E*, *Ai*, *O* and *Au*), then *Ha*, *Ya* and *Ra* then *Va* and *La*, then *A* and *Ka* along with Kṣa and Ga in the beginning. This is the order in the remaining groups. Then *Śa*, *Ṣa* and *Sa* should be placed.

The forty-two letters are grouped (into nine classes). The first group consists of five letters (the five vowels). The second one consists of four letters (*E*, *Ai*, *O* and *Au*). Then there are six groups each consisting of five letters (*Ha*, *Ya*, *Va*, *Ra* and *La* and then the famous five groups gutturals etc. and the ninth one consists of letters (*Śa*, *Ṣa* and *Sa*). There are nine *Īśvaras* (lords) of letters. They are Brahmā, Viṣṇu and Rudra, Dhaneśa (Kubera), Indra, Yama, Varuṇa, Soma and the three Śakti's (the last one taken as one deity). This is the order in the *Bhūta Lipi*.

31. The *Pāṭha* (Reading) in the *Sṛṣṭi* (creation) is thus. It is the opposite one in *Saṁharti* (Annihilation). The *Sthānas* (Places of *Nyāsa*) are these alone. But *Visarga* and *Bindu* (*Visarga* and *Anusvāra*) are to be added at the end of letters.

32-33. Thereafter, the intelligent disciple shall perform Nyāsa rites of Rati, etc. along with meditation. They resemble Japā flowers (*China rose*). Their bodies are pink like saffron. They should be meditated as seated on the left lap of Kāma holding arrows and bow.

Kāma[165] is endowed with pleasure in sexual dalliance. He is the lover of a loveable woman.

34. Being lustrous he is accompanied by Mohinī (Enchantress). He is of loveable body. He follows a lady fond of quarrel, with appeasing movements. He is accompanied by Vilāsinī (the graceful and charming woman).

35. Kāma is accompanied by Kalpalatā, Kāmuka (Lustful one) is accompanied by a lady of dark complexion. Kāma is beaming with pure smiles. *Bandhaka* (a person who catches) is accompanied by Vismṛta (v. l. in N. *Vismayayuta* "full of *adbhuta* sentiment.")[166]

36. *Ramaṇa* (One who diverts himself) is accompanied by *Vismitākṣī*. Kāma is accompanied by Lelihānā (Licking) woman. *Ratinātha* (Lord of Rati) is having quarters for his garments (i.e. is naked). He is fond of sexual dalliance.

37. Ratinātha is accompanied by a beautiful hunchbacked woman. He is accompanied by *Dharā* (? Earth). *Ramākānta* (Lover of Ramā i.e. Viṣṇu) is worthy of being worshipped by Ramā. The *Niśācara* (Night-wanderer) is enjoying sport.

38. The lord of Mohinī is an auspicious one; *Nandaka* (one who gladdens) is accompanied by *Uttama* (excellent woman). *Nandin* (one who gives joy) is accompanied by excellent Suras. *Nandana* (the pleasing one) is one who delights.

39. The five-arrowed one is endued with good handsome features. He is a boy and lord of treasures. He is accompanied by a lady fond of quarrel. Again, he is the companion of Rati (or accompanied by Rati).

---

[165] These appear to be a garland of epithets of the God of Love, though have tried to construe them as the description of Kāma.

[166] Not intelligible.

40. Flower-bowed one is accompanied by (a beautiful-eyed lady). He is the Lord with a good (charming face). He wields a great bow. He is blue in colour (?) and *Jaṭilya* (full of matted hair). He wanders gradually. He is the husband of Pālinī.

41. Śivā's lover is wandering. It is an illusion. He wanders along with a beautiful woman. He who causes illusion is attained by Ramā. He who is caused to wander is regarded as Bhṛṅga (Bee).

42. His conduct is confused on account of Locanā (one having beautiful eyes) with long tongue. She (?) follows that which is illusory and conducive to illusion. Mohana (the enchanter) follows Ratipriyā (one who is fond of sexual dalliance).

43. *Mohaka* (one who fascinates) (is accompanied) by Palāśākṣī (one whose eyes are like *Butea frondosa* flowers). Fascination is desirable in a housewife. Vikaṭeśa (Lord of the female deity Vikaṭā) is the upholder of delusion. He is increasing in size and is accompanied by Dharā.

44. Lord of inebriation is incomparable. Manmatha is accompanied by Malaya (the Southern breeze). He is the cause of intoxication. He is accompanied by Hlādinī (the deity of delighting power). He is (sexually) desirous. He has faces all round.

45. He is the leader with black bees ahead. He is a musician accompanied by Nandinī. He should be known as Gaṇaka (one who counts) when accompanied by Anāmā (nameless one). He is regarded as a dancer in the company of Kālī.

46. When accompanied by Kālakarṇī (deity of misfortune) he indulges in playing and joking. When he is intoxicated he is regarded as Kandarpa. As the husband of Śyāmalā he is a dancer. He is sportive and engaged in amorous diversion when accompanied by his vehicle fish).

47. Coming into close contact with *Unmattā* (over-passionate woman) he rejoices increasing love and lust.

Thereafter, he shall perform the *Nyāsa* rite of Śrīkaṇṭha etc. along with meditation.

48-50. The disciple shall remember Ardhanārīśvara[167] (Lord Śiva half of whose body is a woman), whose halves are similar (in colour) to saffron and gold, half of whose form is the daughter of the mountain. Hara is the king in whose hands there are two nooses, rosary and (mudrā) of granting whatever is desired. After meditating thus he should perform the Nyāsa rite of the desired object in the spots of *Lipis* (characters of the alphabet).

These shall be *Varamūrtis* (excellent lords [idols]) viz.—Śrīkaṇṭhūti, Ananta, Sūkṣma, Trimūrti, Amareśvara, Urvīśa, Bhārabhūti, Atithīśa (? Tithīśa), Sthāṇuka, Hara, Caṇḍīśa, Bhautika, Sadyojāta, Anugraheśvara, Akrūra and Mahāsena.

51-54. Then Krodhīśa, Caṇḍīśa, Pañcāntaka, Śivottama, Ekarudra, Ekakūrma and Ekanetra along with Caturānana (four-faced Brahmā), Ajeśa, Śarva, Someśa, Hara, Lāṅgali, Dāruka, Ardhanārīśvara, Umākānta, Cāpāḍhya, Daṇḍin, Atri, Mīna, Meṣa, Lohitā, Śikhin, Khaḍgadaṇḍa, Dvidaṇḍa, Sumahākāla, Vyālin, Bhujaṅgeśa, Pinākin, Khaḍgeśa, Baka, Śveta, Abhra, Lakulin, Śiva and Saṁvartaka.

---

[167] The cult of Ardhanārīśvara seems to be once popular in South India. In the Kailāsanātha temple at Kāñcī and other seven places in South India we have idols of Ardhanārīśvara. (Gopinath Rao—*Elements of Hindu Iconography* II.1) The androgynous figure (a *tersa[terra?] cotta bust*) discovered in the excavation of Taxilā and head of an image from Rājghāṭ (now in the Mathura Museum) show the spread of the cult in the North also.

55-57a. The following are *Svaraśaktis*[168] (the presiding deities of vowels):—Pūrṇodarī, Virajā, Śālmalī, Lolākṣī, Vartulākṣī, Dīrghaghoṇā, Suḍīrghamukhī, Gomukhī, Dīrghajihvikā, Kuñjarī, Ūrdhvakeśā, Dvimukhī, Vikṛtānanā, Satyalīlā, and Kalāvidyā.

57b-61. The following are the *Varṇaśaktis* (presiding deities of Varṇas or letters (i.e. consonants) viz.—Mahākāli, Sarasvatī, these two are endowed with all powers or are accompanied by all Śaktis viz. Gaurī, Trailokyavidyā, Mantrātmaśaktikā, Lambodarī, Bhūtamātā, Drāviṇī, Nāgarī, Khecarī, Mañjarī, Rūpiṇī, Vīriṇī, Koṭarā, Pūtanā, Bhadrā, Kālī, Yoginī, Śaṅkhiṇī, Garjiṇī, Kālarātri, Kūrdinī, Kapardinī, Vajrā, Jayā, Sumukheśvarī, Revatī, Mādhavī, Vāruṇī, Vāyavī, Rakṣāvadhāriṇī, Sahajā, Lakṣmī, Vyāpinī and Māyā.

62-63. The Raṅga (platform) should be made with the letters (colours) of Bālā mentioned twice before and the sixfold Nyāsa rites are to be performed for the achievement of identity with the deity. The disciple should at the outset place Vighneśa and others there along with meditation.

64-71a. They resemble the midday sun, they have elephant-faces and three eyes. They have in their hands the noose, goad, boon and freedom from fear (the last two in the form of *mudrās*) and they are endowed with power. The following Gaṇeśas are the presiding deities of the fifty one letters in due order, viz.—Vighneśa, Vighnarāja, Vināyaka, Śivottama, Vighnakṛt, Vighnahantā, Vighnarāṭ, Gaṇanāyaka, Ekadanta, Dvidanta, Gajavaktra, Nirañjana, Kapardavān, Dīrghamukha, Śaṅkukarṇa, Vṛṣadhvaja, Gaṇanātha, Gajendrāsya, Śūrpakarṇa, Trilocana, Lambodara, Mahānāda, Caturmūrti, Sadāśiva, Āmoda, Durmada, Sumukha, Pramodaka, Ekapāda, Dvipāda, Śūra, Vīra, Sanmukha, God named Varada, Vakratuṇḍa, Dvidantaka, Senānī, Grāmaṇī, Matta, Mattarnūṣakavāhana, Jaṭin, Muṇḍin, Khaḍgin, Vareṇya, Vṛṣaketana, Bhakṣyapriya, Gaṇeśa, Meghanāda and Gaṇeśvara.

71b-76a. The following are their Śaktis:—Śrī, Hrī, Puṣṭi, Śānti, Tuṣṭi, Sarasvatī, Rati, Meḍhā, Kānti, Kāminī, Mohinī, Tīvrā, Jvālinī, Nandā, Suyaśas, Kāmarūpiṇī, Ugrā, Tejovatī, Satyā, Vighneśānī, Svarūpiṇī, Kāmārtā, Madajihvā, Vikaṭā, Ghūrṇitānanā, Bhūti, Bhūmi, Dviramyā,[169] Āmārūpā (?), Makaradhvajā, Vikarṇabhrukuṭi, Lajjā, Dīrghaghoṇā, Dhanurdharī, Yāminī, Rātri, Candrakāntā, Śaśiprabhā, Lolākṣī, Capalā, Ṛjvī, Durbhagā, Subhagā, Śivā, Durgā, Guhapriyā, Kālī and Kālajihvā.

76b-78a. Thereafter, the disciple shall perform the Nyāsa rites of the planets[170] with concentra-

---

[168] From v. 55 onwards we have the Tāntrika-yogic significance of the fifty-one letters of the alphabet. Thus for example:

(i) vv. 55 to 61 mention Śaktis presiding over the letters of the alphabet.

(ii) vv. 64-71a enumerate the Vighneśas i.e. the impediment-warding Gaṇeśas.

(iii) vv. 71b-76a: The Śaktis of the above Vighneśas.

The trouble in tabulating them per letter of the alphabet is due to their irregular (less than fifty-one) number in some cases. vv. 55-57 give the Śaktis of 15 vowels while vv. 57-61 regard Mahākālī and Sarasvatī as the main deities endowed with 33 Śaktis which are supposed to be of consonants. Thus the number of Śaktis enumerated here is 15 + 33 = 48 and not 51 as required.

[169] v. l. Dvirambā, Umā, Mārūpī.

[170] Belief in the influence of planets is very old. They (nine in number) must be posited by *Nyāsa* at the various parts of the body; the *Nyāsa* of planets is given in vv. 76-79.

Similar belief about stars (and constellations) prevailed among ancient men and they are to be posted by *Nyāsa* on different parts of the body as instructed in vv. 80-82a.

tion and mental purity along with meditation. He shall remember the sun and other planets who have boons and freedom from fear depicted in their hands (by means of mudrās) who are embraced by their Śaktis and who resemble saffron, milk, blood, jasmine, gold, conch, cloud, smoke and darkness (the traditional complexions assigned to planets).

78b-79. After positing the sun beneath the heart, the moon on the head and Mars on the eyes the devotee should perform the *Nyāsa* rite of Śukra in the heart, Budha (Mercury in the middle of the heart), Bṛhaspati on the neck, Śanaiścara (Saturn) in the navel, Rāhu in the mouth and Ketu on the pair of feet.

80-84a. The *Tārās* (constellations) have the lustre of the blazing deadly fire but they have the Mudrās of bestowing boons and freedom from fear in their hands. The disciple shall place these constellations after meditating upon them, as adorned by all ornaments. They shall be placed in the forehead, in the pair of eyes, the pair of ears, in the pair of nostrils, in the neck, on the pair of shoulders, then on the elbows (Reading should be *Kūrparayoḥ* but then the metre goes wrong), on the wrists, on the breasts, in the navel, in the hips, on the thighs, on the knees, on the calves and on the pair of feet.

The *Nyāsa* rite of the ceremonious placing of Yoginīs[171] should be performed by the pure disciple in the heart, in the navel, in the mystic Plexus called svādhiṣṭhāna cakra, in the middle of the eyebrow (the Ājñācakra) and on the head in due order. The disciple shall place the *Varṇaśaktis* (Śaktis of the letters of the alphabet) in the middle of the lotus, moon and pericarp as well as on the petals. He should place all on the tips of the petals of the lotus and on the head.

84b-89. The following are the Śaktis[172] of the letters grouped in different classes. The following (?) sixteen Śaktis (are concerned with vowels, their names being with those very vowels except in certain cases). They are Amṛtā, Ānandinī, Indrāṇī, Īśānī, Umā, Ūrddhvakeśī, Ṛdviduṣī, Lṛkārikā, Ekapādātmikā, Aiśvaryakāriṇī, Auṣadhātmikā, Ambikā and Rakṣātmikā[173].

The following twelve Śaktis should be known in the proper order. They are Kālikā, Khecarī, Gāyatrī, Ghaṇṭādhāriṇī, Nādātmikā, Cāmuṇḍā, Chatrikā, Jayā, Jhaṅkāriṇī, Saṁjñā, Ṭaṅkahastā and Ṭaṅkāriṇī.

The following should be known as *Dvayapannagā* (Ten?) Śaktis, Ḍoṅkāriṇī, Ṭhaṅkāriṇī, Ṇāminī, Tāmasī, Ṭhaṅkāriṇī, Dayā, Dhātrī, Nādinī, Pārvatī and Phaṭkāriṇī.

90. The following six Śaktis are in the proper orders—[174]Bandhinī, Bhadrā, Majjā, Yaśasvinī, Ramā and Lāminī.

91. There are four Śaktis viz. Varadā, Śrī, Ṣaṇḍhā [Ṣaṇḍhā?] and Sarasvatī. Then there are two Śaktis viz. Hākinī and Kṣamā.

92. Thereafter, he should place Meṣa and other *Rāśis*[175] (signs of the zodiac) beginning with right foot and ending with left foot in this order

---

[171] Yoginīs are appropriately posted on the Yogic Cakras in our body by *Nyāsa* (VV. 81b-84a).

[172] Letters of the alphabet have their separate *Śakti* each per letter. vv. 84b-91 give an alphabetic list of Śaktis. Thus vv. 84b-86a give the list of Śaktis beginning with *a*, *ā*, *i*, *ī* etc. but ṃe number of vowel Śaktis is 13 and not 17. vv. 86b-91 give an alphabetic list of Śaktis of consonants which are 35 as given here. Thus Svara-Śaktis 13 + Vyañjana-Śaktis 34=47 and 51 (the required number for all letters).

[173] Actually only 13 Śaktis and not 16 Śaktis are enumerated here.

[174] *vardhinī* in this text is not correct.

[175] Placement of different *Rāśis* (signs of zodiac) on different parts of the body.

viz.—foot, penis stomach, heart, arm, head (all of the right side), head, hand, heart, stomach, penis and foot (all of the left side).

93-100. Then the disciple shall perform the *Nyāsa* rite for the following Pīṭhas (i.e. holy cities where Devī shrines are famous) and one more namely Cakra [also see *Geographical list of Pīṭhas*]. These Nyāsas are performed in the mind (altogether fifty-one). They are Vārāṇasī, Kāmarūpa, Nepāl, Pauṇḍravardhana, Varasthira, Kānyakubja, Pūrṇaśaila, Arbuda, Āmrātakeśvara, Ekāmra, Trisrotas, Kāmakoṣṭhaka, Kailāsa, Bhṛgunagara, Kedāra, Candrapuṣkara, Śrīpīṭha, Ekavīra, Jālandhara, Mālava, Kulānna, Devikośa, Gokarṇa, Māruteśvara, Aṭṭahāsa, Viraja, Rājaveśman, Mahāpatha, Kolāpura, Kailāpura, Kāleśvara, Jayantikā, Ujjayinī, Citrā, Kṣīraka, Hastināpura, Uḍīra, Prayāga, Ṣaṣṭimāyāpura, Gaurīśa (?), Salaya, Śrīśaila, Maru, Girivara, Mahendragiri, Vāmanagiri, Hiraṇyapura, Ṃahālakṣmīpura, Purodyāna and Chāyākṣetra. These fifty-one are in the order of fifty-one letters. They shall be placed in the positions of letters.

101. He shall place others in the positions mentioned. They are united by the transit (conjunction?) of letters (?). The sixfold Nyāsa rite mentioned by Īśvara himself has been recounted by me.

102. After having thus performed the Nyāsa rite of the parts of the body, the disciple shall be Devatāvigraha (one who has attained the physical body of the deity). Thereafter, having performed six Nyāsas, the disciple should perform *Śrīcakranyāsa*.[176]

103. With Mantras beginning with *Aṁśa* and ending with Anantyamūrti he should perform the *Vyāpaka* (pervading) rite. He should place in the heart the Mantras for dedication to Mystical circle of *Cakreśvarī* (goddess of the mystic circle, i.e. Śrī Cakra)

104-107. He shall place others viz. Gaṇapati and the rest in the positions mentioned. The left thigh is on a par with the right thigh. He shall place all of them in due order viz. Gaṇeśa, Kṣetrapāla, Yoginī and Baṭuka. At the outset Indra and others should be placed at the tips of the big toes of the feet, knee, side, shoulder, head, face and Mūlādhāra (the first mystic plexus in the body).

The ten Siddhis beginning with *Aṇimā* should be placed on the shoulder, hand, back, chest, tips of the toes, buttocks, arms, back, head and the feet.

108. The Siddhis are Aṇimā, Laghimā, Mahimā, Īśitva, Vaśitva, Prākāmya, Prāpti, Icchā, Rasa, and Mokṣa.

109-110. Thereafter, O Brāhmaṇa, the intelligent disciple should place the eight Mother Goddesses in due order on the head, to the left, left-knee, right knee, right shoulder and left shoulder.

111-116. Mothers are Brāhmī, Māheśvarī, Kaumārī Vaiṣṇavī, Vārāhī, Indrāṇī, Cāmuṇḍā, and Mahālakṣmī. These should be known in due order by the learned men. He shall place the eight deities of the Mudrās on these eight positions and place the remaining two cm the head and the foot.

Mudrās are:—Sarvasaṁkṣobhiṇī, Sarvavidrāviṇī, Sarvārthākarṣaṇī, Sarvavaśakāriṇī, Sarvapriyakāriṇī, Sarvamahāṁkuśī, Sarvakhecarī, Trikhaṇḍā, Sarvabījā, Sarvaprapūrikā and Yonimudrā. These should be known as Mudrās. The disciple shall place Cakreśvarī thereafter dedicating the Cakra (the mystic circle) that fascinates the three worlds and making it pervade his own physical form.

Thereafter, he shall place the sixteen Kalā and Nityā deities in due order.

---

[176] After performing the preliminary *Nyāsas* the devotee is to perform the Nyāsa of Śrī Cakra. It is very elaborate and should be read in the translation of vv.103 onward.

117-122a. These deities are—Kāmākarṣaṇarūpā, Śabdākarṣaṇarūpiṇī, Ahaṁkārarūpiṇī, Buddhyākarṣaṇarūpiṇī, Sparśākarṣaṇarūpā, Rūpākarṣaṇarūpiṇī, Rasākarṣaṇarūpā, Gandhākarṣaṇarūpiṇī, Cittākarṣaṇarūpā, Dhairyākarṣaṇarūpiṇī, Smṛtyākarṣaṇarūpā, Hṛdākarṣaṇarūpiṇī, Śraddhākarṣaṇarūpā, Ātmākarṣaṇarūpiṇī, Amṛtākarṣiṇī and Śarīrākarṣiṇī.

The places where they are to be allotted in the Nyāsa rite, are the right ear, back, shoulder, elbow, back of the palm of the right hand, the right buttocks, knee, calf and forepart of the right foot. Then in the reverse order as regards the left foot etc.

122b-123. After placing *Cakreśī* and after worshipping the *Cakra*, he should make it pervade his own physical form and then place the eight deities beginning with *Anaṅgakusumā* in the (right part of) the bone of the forehead, right clavicle, right thigh and right calf. In the left it is in reverse order:

124-125. Those eight deities are: Anaṅgakusumā, Anaṅgamekhalā, Anaṅgamadanā, Anaṅgamadanāturā, Anaṅgarekhā, Anaṅgavegā, Anaṅgāṅkuśā and Anaṅgādhāramālinī.

126. After placing Cakreśī, worshipping the *Cakra* and making it pervade his own physical form, he shall place the the Śakti-deities beginning with Sarvasaṁkṣobhiṇī.

127. He shall place them in forehead, cheek, root of the foot, knee, in the calf both above and below and in the case of the left side, in the reverse order.

128-131a. (The Śakti deities are) Sarvasaṁkṣobhiṇī, Sarvavidrāviṇī, Sarvākarṣaṇī, Sarvaprahlādinī, Sarvasammohinī, Sarvastambhinī, Sarvajṛmbhiṇī, Sarvavaśakāriṇī, Sarvarañjinī, Sarvonmādinī, Sarvārthasādhinī, Sarvāśāpūriṇī, Sarvamantramayī and Sarvadvandvakṣayaṅkarā.

131b-133a. After placing Cakreśī, worshipping the *Cakra* and making it pervade his own physical form, the disciple should perform the Vinyāsa rite of the ten deities beginning with Sarvasiddhipradā in the right nostril, at the root of teeth, right breast, (right) elbow and wrist. In the left side it is in the reverse order.

133b-135. The deities are:—Sarvasiddhipradā, Sarvasampatpradā, Sarvapriyaṅkarā, Sarvamaṅgalakāriṇī, Sarvāghamocinī, Sarvaduḥkhavimocinī, Sarvamṛtyupraśaminī, Sarvavighnavināśinī, Sarvāṅgasundarī and Sarvasaubhāgyadāyinī.

136-138. After placing Cakreśī and dedicating *Cakra* (if the reading is *Samar[?]ya*—"After worshipping the *Cakra*") and having made it pervade (his own) physical form, the disciple should place Sarvajñā and other deities in the chest and the teeth.

These deities are: Sarvajñā, Sarvaśakti, Sarvajñānapradā, Sarvajñānamayī, Sarvavyādhivināśinī, Sarvādhārasvarūpā, Sarvapāpaharā, Sarvānandamayī, Sarvarakṣāsvarūpiṇī and Sarvepsitaphalapradā.

139-141. After placing Cakreśi, dedicaling the *Cakra* and making it pervade his own physical form, the intelligent disciple should place at the outset Vāmā and others and then Pakṣiṇī[177] and others on the right side of the chin, neck, breast, navel and sides.

Those deities are Vāmā, Vinodinī, (v. l. Vimocanī) Vidyā, Vaśitā, Kāmikī, Kāmeśvarī, Parā, Mohinī, Vimalā, Aruṇā, Jayinī, Sarveśvarī and Kaulinī. These are their names mentioned by the wise.

142-143. After dedicating the Cakra and having made it pervade (his own) physical form, he should place Cakreśvarī in the heart after mak-

[177] The reading *Vasínī* in N. 44.140 is correct as there is no *Pakṣiṇī* in the following list.

ing a triangle. In the directions beginning with the East outside it, the intelligent disciple should place the four weapons. In the middle, in the corners beginning with South-East he should place the four Pīṭhas.

144-148. After making a circle in the middle he should place the sixteen Nityā deities viz.: Kāmeśvarī, Bhagamālinī, Nityaklinnā, Bheruṇḍinī, Vahnivāsinikā, Mahāvajreśvarī, (Śivā) Dūtī, Tvaritā, Kulasundarikā, Kulyā, Nīlapatākā, Vijayā, Nityamaṅgalā, Prabhāmālinī and Citrā. These should be placed in another triangle in the heart, beginning with the foot (i.e. Apex kept down-wards).

149-151. Pramodinī the eternal goddess and goddess Tripurasundarī are on either side and the disciple shall place Devī Akhaṇḍajagadambikā in their middle.

After placing Cakreśvarī in the heart and making the *Cakra* raised up, he should show Mudrā named Yoni and perform Japa of Sarvānanda Mantra. Thus the Cakradevī of the mystical circle will become one's own.[178]

[178] Absence of usual concluding remarks show that Lalitā episode is not formally completed here.

GEOGRAPHICAL LIST OF PĪTHAS

[Note: This Page Is Extracted From a Footnote at Chapter 44].

Geographically the list of Pīṭhas of the Goddess is important. Some could not be traced and perhaps might be fictitious. These Pīṭhas are to be placed in the position of letters per mental *Nyāsa*. The *Pīṭhas* with their modern names are given where necessary on the authority of *N.L. De's Geographical Dictionary of Ancient and Mediaeval India*. If old names are current they are retained as such but if a new name is substituted in the course of time the new name is given in Brackets.

The following are the *Pīṭhas* of the Goddess;

1. Vārāṇasī,
2. Kāmarūpa (Assam),
3. Nepāl,
4. Pauṇḍravardhana (or Puṇḍra variously identified with Pāṇḍuā in Malda Dist. and with Birbhum, Santal Paraganas),
5. Varasthira (?),
6. Kānyakubja (Kanauj, u.p.),
7. Pūrṇaśaila (?),
8. Arbuda (mt. Abu),
9. Āmrātakeśvara (?),
10. Ekāmra (Bhubaneśvara, Orissa),
11. Trisrotas (Gaṅgā?),
12. Kāmākoṣṭha (Kāñcī: De doubts its identification with Kumbhakoṇam in Tamilnād),
13. Kailāsa
14. Bhṛgunagara (Bharoach, Gujarat)
15. Kedāra?)
16. Candra, Puṣkara (Pushkar near Ajmer?),
17. Śrī-Pīṭha (Śrī-Śaila? Madhya Pradesh),
18. Ekavīra (?),
19. Jālandhara (Jalandhar, Punjab)
20. Mālava,
21. Kulānna (?),
22. Devīkoṭa (the same as Śoṇitapura or Tejapur Assam or probably the town on the Kāverī),
23. Gokarṇa,
24. Māruteśvara (?)
25. Aṭṭahāsa (Eastern Labhpur, Bīrbhum Dist., Satī's lips fell here and the Goddess is called Phullarā),
26. Virajā (the country round Jaipur in Orissa, also known as Gadā-Kṣetra),
27. Rājaveśman (?),
28. Mahāpatha (?),
29. Kolapur (Kolhapur),
30. Kailāpura (?),
31. Kāleśvara (?)
32. Jayantikā (Prāg. Jyotisa in Assam: If identified with Vaijayantika may be Banavari (N. Kanara Karnatak),
33. Ujjayinī (Madhya Pradesh),
34. Citrā (?),
35. Kṣīraka (Khiragrāma near Burdwan, Bengal, a Śakti Pīṭha)
36. Hastināpura,
37. Uḍīra (?),
38. Prayāga
39. Ṣaṣṭimāyāpura (near Bombay?)
40. Gaurīśa (?),
41. Salaya (?).

42. Śrīśaila
43. Maṛu (Marvar),
44. Girivara (?),
45. Mahendra-Giri (Orissa, Paraśurāma's abode)
46. Vāmanagiri (?),
47. Hiraṇyapura (near Jaipur Rajasthan),
48. Mahā-Lakṣmīpura (?),
49. Purodyāna (?)
50. Chāyākṣetra (Porbunder in Gujarat?)

This list is given in extense to show that

(i) the author gives only 50 places instead of 51;

(ii) the author sometimes gives the name of the country instead of a specific place,

(iii) the author differs from the lists of Śakti Pīṭhas as given in the Devī Bhāgavata, uttarārdha vii. 30.54-84 where 108 Pīṭhas are enumerated. P.K. Desai's *Devī Kośa* Vol. I, pp. 272- 293 gives two different lists of *the Pīṭhas*.

Appendix

GLIMPSES OF LALITOPĀKHYĀNA THROUGH LALITĀ SAHASRANĀMA

Published by Yogāmba Sameta Ātmānandanātha in "Thoughts on the Way"

Lalitopākhyāna forms the last part of Brahmānda Purāṇa, has thirty-two chapters and is recorded as a conversation between Śrī Hayagrīva (a Sage with amśa of Horse faced avatar of Śrī Viṣṇu was identified by Śrī Viṣṇu to impart the glory of Devi Lalitā - Chapter I Lalitopākhyāna verses 36-39) and Sage Agastya details emergence of Devi Lalitā, her valour in battle with Bhaṇḍāsura, formation of Śrīpura and details on nyāsā, dīkṣā etc. The introductory chapter (Pūrvabhāga) of Rahasyanāma sahasra, also known as Lalitā sahasranāma, describes that this was sung by Vāk Devatas on Śrī Lalitā Devi's command at a great gathering in her court as recounted by Śrī Hayagrīva to Sage Agastya. Though we find colophon describing this as a part of chapters of praise (stotra khaṇḍa) of Lalitopākhyāna, it is not found in present editions. This Sahasranāma is distinct in following aspects:

(1) Exactly a thousand names

(2) Has single syllable to sixteen syllable names

(3) Names begin with thirty two alphabets of the sanskrit language

(4) Have names in the feminine, masculine and neutral gender.

(5) No repetition of the names

(6) No rhythm filling letter like 'ca', 'tu' etc.

(7) Complete physical description of Devi Lalitā

(8) The story of her valour in battle is described

(9) Complete manual of this sadhana

(10) Seven carkas in the astral body are described more than once

(11) Various paths to reach the universal experience are extolled

(12) Five fold acts of creation sustenance, annihilation, concealment and revelation are said

(13) Identity with all deities is established.

In the epilogue, we find a clear instruction from Devi to chant this stotra on a daily basis, even if we could not perform the cakrārcana or japa. Initially after memorising this stotra, a quest on the meanings of these names led to many commentaries, Crown of which was Saubhāgya bhāskara of Śrī Bhāskararāya. Having a very limited exposure to Sanskrit and its grammar, Tamil / English version of this were very helpful. Later on deep pondering of names with grace of Masters and Devī, new dimensions were visualised with joy. The following is an expression of the joy and wonder on immersion in this whole hymn.

Lalitopākhyāna Yoga Vaibhava

During initial stages of sādhana, Lalitopākhyāna was read and re-read for detailed version on Her emergence and battle. Thus an identity of the stotra with Story was seen and is shared. In the beginning, Universal creative power expressed itself is seen in '*Ādiśakti*' (615). In form of Devi, she proceeded to create this universe: Viśva-

garbhā, viyatprasūḥ. Then trinity were created, to help creation Dakṣa Prajāpati was created. Due to his penance Primordial Śakti manifested as his daughter: Dākṣāyaṇi. She married Lord Śiva. Since Dakṣa felt insulted by his son-in-law, he celebrated a sacrifice without inviting him. Devi wanted to correct her father, but failed and left her body. Lord Śiva was furious on hearing this, created Śrī Kāli and Śrī Vīrabadhara who destroyed that sacrifice: *Dakṣayagna vināśini*. Her body was scattered throughout this Bhāratadeśa, became 51 Śakti Pīṭhas: *Pañcāśatpīta rūpiṇi*. Lord Śiva was immersed in penance and became Dakṣiṇāmūrti: *Dakṣiṇāmūrtirūpiṇi*. The Primordial Śakti again manifested on prayers by King of mountains: *Śailendratanayā*, Pārvati, proceeded to do penance like her Lord, but was forbidden by her mother Menā: Umā. Her penance continued and reached a state where she refrained from eating even fallen leaves: aparṇā. Meanwhile demons like Tāraka, who had a boon that only an offspring of Śiva-Śakti could destroy them oppressed devas, which was deva's fruit for attending Dakṣa's sacrifice. The Devas requested Manmatha to join Divine couple. He failed in his mission and was reduced to ashes: *hara netrāgni sandagdha*. Śiva's attendant Citrakarma, a Śiva gaṇa fashioned a form from those ashes and breathed life into it. He was called Bhaṇḍāsura, who obtained boons on penance from Lord Śiva. He created a city called Śūnyaka, two brothers from his shoulders Viśukra and Viṣaṅga, made them his prime minister and commander-in-chief and harassed devas. (*devakārya samudyadā* [5]) The Devas performed a huge sacrifice: *Mahā yāga kramārādhyā*. Finally in an act of total surrender jumped into that fire. A halo of light emerged from this fire pit: *cidagnikuṇḍa saṃbhūtā* (4) with a chariot in the middle: *cakrarāja niketanā, śrīcakrarāja nilayā* (995). On this chariot a four-armed Devi was seen: *catur bāhusamanvitā* (7), follows the description of the Devi from head to toe (*nijāruṇa...sarvābharaṇabhūṣitā* (12-51)). Usually female deities are described from toe to head; reverse here is due to the view of Devi as emerging from Sacrifical fire pit. She resurrected devas. Brahma wondered about her marriage, Śrī Śiva appeared there as splendorous, beautiful Kāmeśvara. According to Lalitopākhyāna, She chose to marry Lord Kāmeśvara on her own will, and later traditionally as seen in sahasranāma as *kāmeśabaddhamāṅgalyasūtraśobhitakandharā*, and was annointed as the queen 'Śrī Mahārājñī'. Her seat and her grandeur are described: *Śiva-Kāmeśvarāṅkasthā, Śivā, Svādhīnavallabhā*. Her weapons got during the marriage are described a goad, noose, sugarcane bow and five flowery arrows: *rāga svarūpa ....sāyakā* (8-11).

We find an address in these names (*sumerumadhya.... kāmākṣi* (54-64)). Consider the aspirant being led by Vāk Devatās to meet Devi Lalitā. Initially on leaving this mundane world we approach her abode in the golden mountain (*sumeru*). We are directed to seek her in the middle peak (*sumerumadhyśṛṅgasthā*). This is like "State" in an address. On reaching this middle peak we find many cities, our attention is directed to the auspicious city (*śrīmannagaranāyikā*). This is like "City" in an address. Inside this city are many houses, we are directed to seek her in the 'wish fulfilling-gem-studded' house (*cintāmaṇigṛhāntasthā*). This is like "House Number" in an address. On entering the house we encounter many deities. We are directed to identify the main lady of this house as seated on the five Brahman seat (*pañca brahmāsanasthitā*). While approaching her we find a deity who is described as residing in a big lotus trench (*mahāpadmātavīsamsthā*). Padmātavi – lotus trench is āgnā cakra as well as *jaṃbukeśvara kṣetra* whose presiding deity is Devi Akhilāṇḍeśvarī or Śrī Mahāvārāhi, worship her and get her permission to move further. Enroute we meet another deity portrayed as residing in middle of Kadamba forest (*kadaṃba vana vāsinī*). *Kadamba vana* is the heart centre as well as Madura whose presiding deity is Devi Mīnākṣī or Rāja Mātaṅgi. These indicates the upāsana of Mātaṅgi and Vārāhi prior to the Śrī Lalitā upasana are essential, since Lord Paraśurāma has said in his Kaplasūtras '*pradhāna-dvārā rāja-*

prasādanaṃ hi nyāyyam'- Pleasing courtiers before meeting the Royalty. Now we find the addressee, "*sudhā sāgaramadhyasthā kāmākṣi*", Her attributes are being in middle of the ocean of nectar, i.e. immersed in bliss, and bestower of boons with a glance.

Now the battle is described from "*deva ṛṣigaṇa stūyamānātma vaibhavā to hara netrāgni sandagdha kāmasañjīvanauṣadhiḥ*".

Day 1: Śrī Lalitā Devī creates Sampatkarī – chief of elephant army from her goad, Aśvārūdhā – chief of horse army from her noose, Śyāmalā- prime minister from her sugarcane bow, Vārāhi- commander-in-chief from her five flowery arrows, an army of Śaktis from her breath and bestows vehicles for them. When these armies moves forward Gods, Saints praise Vārāhi, Mātaṅgi and Lalitā by 12, 16 and 25 names respectively. They are found in the regular worship ritual manual (*pūjā paddati*) "*deva-ṛṣi-gaṇa saṅghāta stūyamānātma vaibhavā.*"

Now we can see from "*bhaṇḍāsura vadotyukta...*' to "*...śakti vikramaharṣitā*"

ŚAKTI/DIETY	VEHICLE	ASURA SLAIN	WEAPON
Sampatkarī	Elephant called Raṇakolāhala (Chaos in the Battlefield)	Durmada, Puruṣeṇa	Arrow
Asvārūdā	Horse called Aparājitā (Undefeated)	Kuruṇḍa, Ulūkajit	Aṅkuśa
Nakulī	Eagle	Viṣeṇa, Sarpiṇī Five Commanders: 1. Karaṅga 2. Kākavasita 3. Vajradanta 4. Vajramukha 5. Vajraloma	Garuḍāstra Akṣīṇa Nakulīastra and Sword
Tiraskariṇī	Chariot called Tamoliptā (Painted With Darkness)	Kuntiṣeṇa Seven Commanders: 1. Balāhaka 2. Śūcimukha 3. Phālamukha 4. Vikarṇa 5. Vikatānana 6. Karālākṣa 7. Karataka	Andhāstra and Sword
Unmattabhairavi (Laghu Vārāhi)	Lion	Malada	
Laghu Śyāmalā	Chariot	Kurūca	
Svapneśi	Horse	Maṅgala	
Vākvādinī	Swan	Trukaṇa	
Caṇḍakāli	Vetāla	Kollata	
Mahāgaṇapati	Mouse	Gajāsura	
Śrī Bālāṁbikā	Chariot called Kirṇi (Drawn by Swans)	30 sons of Bhaṇḍāsurā	Nārāyaṇastra
Śrī Rāja Śyāmalā	Chariot called Geya (Song) Charioteer: Hasanti Śyāmalā	Viṣaṅga (**)	Brahmaśīrṣāstra

Śrī Mahāvārāhi (*)	Chariot called Kiri (Power) Charioteer: Staṁbhini Lion called Simhaghoṣā Buffalo Antelope	Viśukra (**)	Plough and Pestle
Śrī Lalitā	Chariot called Śrī Cakra Six Charioteers: 1. Irādevi, 2. Tripura Bhairavi, 3. Samhārabhairava 4. Raktayoginīvallbha, 5. Sārasa, and 6. Cāmuṇḍa	Bhaṇḍa & other asuras created by him	

(*) Devi Vārāhi being the commander-in-chief had many vehicles.

(**) The Lalitopākhyāna describes the opposite; Viśukra is slain by Śyāmalā Devi and Viṣaṅga by Vārāhi, which is tune with the idea in battle in the days of yore, when equals only fight each other.

"*nityāparākramatopanirīkṣaṇa samutsukhā*":

#	NITYĀ DEVI	ASURA SLAIN
1	Kāmeśvari	Damana
2	Bhagamālini	Dīrghajihva
3	Nityaklinnā	Huṁbeka
4	Bheruṇḍā	Hulumulla
5	Vahnivāsini	Kalkasa
6	Mahāvajreśvari	Kalkivāhana
7	Śivadūti	Pulkasa
8	Tvaritā	Puṇḍraketu
9	Kulasundari	Caṇḍabhāhu
10	Nityā	Kukkura
11	Nīlapatākā	Jaṁbukākṣa
12	Vijayā	Jaṁbha
13	Sarvamaṅgalā	Tīkṣṇaśṛṅga
14	Jvālāmālini	Trikaṇḍaka
15	Citrā	Candragupta

"*bhaṇḍāsurendra nirmukta....varṣiṇī*"

	ASTRA BY BHAṆḌĀSURA		ŚRĪ LALITĀ'S PRATYASTRA
#	NAME	MEANING	
1	Andhatāmiśra	Complete Darkness	Mahātariṇyastra
2	Pāṣāṇḍāstra	Atheism	Gāyatryastra
3	Andhāstra	Blindness	Cakṣuṣmatyastra
4	Śaktināśāstra	Impotency	Gandharvarāja Visvāvasu Astra
5	Andhakāstra	Death	Mṛtyuñjayāstra
6	Sarvasmṛtināsāstra	Forgetfulness	Śrutitāraṇāstra
7	Bhayāstra	Fear	Abhayaṅkara Aindrāsatra
8	Mahārogāstra	Diseases	Nāmatrayāstra
9	Āyurnāsāstra	Shortening of Life	Kālasamkarṣiṇyastra
10	Mahāsurāstra (Many Demons Like Madhu, Kaitabha, Mahiṣāsura, Śuṁbha, Niśuṁbha, Raktabīja Emerged)		Mahādurgāstra (the Eighteen Armed Mahālakṣmī Emerged and Destroyed the Demons)
11	Mūkāstra	Causing Dumbness	Vāgvādinyastra

"*karāṅguli nakhotpanna....kṛtiḥ*"

	BHAṆḌĀSURA CREATED AUSRAS BY	ŚRĪ LALITĀ VANQUISHED THEM BY CREATING	
		AVATAR OF VIṢṆU	FROM HER
1	Vedataskara Somakāstra (Theft of Vedas)	Śrī Mastyāvatāra Mūrti	Right Thumb Nail
2	Arṇavāstra (Deluge)	Śrī Kūrmāvatāra Mūrti	Right Index Finger Nail
3	Hiraṇyākṣāstra	Śrī Varahavatāra Mūrti	Right Middle Finger Nail
4	Hiraṇyakasipuvastra	Śrī Nṛsimhāvatāra Mūrti	Right Ring Finger Nail
5	Mahābalīndrāstra	Śrī Vāmanāvatāra Mūrti	Right Small Finger Nail
6	Haihayāstra	Śrī Paraśurāmavatāra Mūrti	Left Thumb Nail
7	Bhaṇḍāsura Knit his Eyebrows and Roared a Syllable "Hum", out of Which Rāvaṇa, Kuṁbhakarṇa,Indrajit and Other Demons Emerged	Śrī Rāmāvatāra Mūrti With Śrī Lakṣmaṇa	Left Index Finger Nail
8	Dvividāstra (a Host of Monkeys Emerged)	Śrī Balarāmāvatāra Mūrti	Left Middle Finger Nail
9	Rājāsurāstra (a Group of Evil Kings Like Kāmsā Emerged)	Śrī Kṛṣṇāvatāra Mūrti	Left Ring Finger Nail
10	Kalyāstra	Śrī Kalkyavatāra Mūrti	Left Small Finger Nail

Having done these heroic deeds those ten Avatramūrtis were commanded by Śrī Lalitā to reside in Śrī Vaikunta and re-enact them every Yuga.

'*Mahāpāsupatāstra…sūnyakā*': Then Bhaṇḍāsura sent a *Mahāmohakāstra* (causing delusion) that was countered by Śrī Lalitā's Śāṃbhavāstra.

Śrī Lalitā sent Nārāyaṇāstrā and destroyed his armies and with Pāsupatāstra his forty commanders. Then Mahākāmeśvarāstra was sent by Śrī Lalitā, which consumed Bhaṇḍāsura, who was alone; the fire from this astrā also reduced the city of Bhaṇḍa, Sūnyaka to nothing.

All the subtle forms of above astra mantras are found in Raśmimālā chanted by all Śrī Vidyopāsakās during bedside early morning ritual.

'*Haranetrāgni..nauṣadhiḥ*" Śrī Lalitā glanced Śrī Kāmeśvara with love, by the grace and power of this compassionate glance Manmatha was resurrected with an infinitely lustrous body.

Thus we find whole Lalithopākhyāna with battle episode and description of Śrī Nagara condensed in this Sahasranāma.

#	DEITY CREATED	ŚRĪ LALITĀ'S BODY PART/WEAPON	PHILOSOPHICAL UNDERSTANDING
1	Mahāgaṇapati	Smile	Happiness
2	Bālā	Playfulness	Starting of Spiritual Enquiry
3	Sampatkari	Goad	Yoga
4	Aśvārūdhā	Noose	Subjugation of External Senses
5	Rājaśyāmalā	Sugarcane Bow/Mind	Manana (Reflection of Thoughts)
6	Mahāvārāhi	Five Flowery Arrows/Supreme Ego	Nidhidhyāsanā (Uninterrūpted Awareness)
7	Nakulī	Upper Palate	Śravaṇa (Learn by Hearing/Enquiry)
8	Parā	Heart	Compassion (Supreme Identity With Śrī Lalitā)
9	Raśmimālā Devatas	Six Cakras From Mūlādhāra	Recipient of Input From Senses Causing Good/Bad Feelings

Let us offer these thoughts to the Guru Lord Hayagrīva and pupil Sage Agastya
like flowers from our heart